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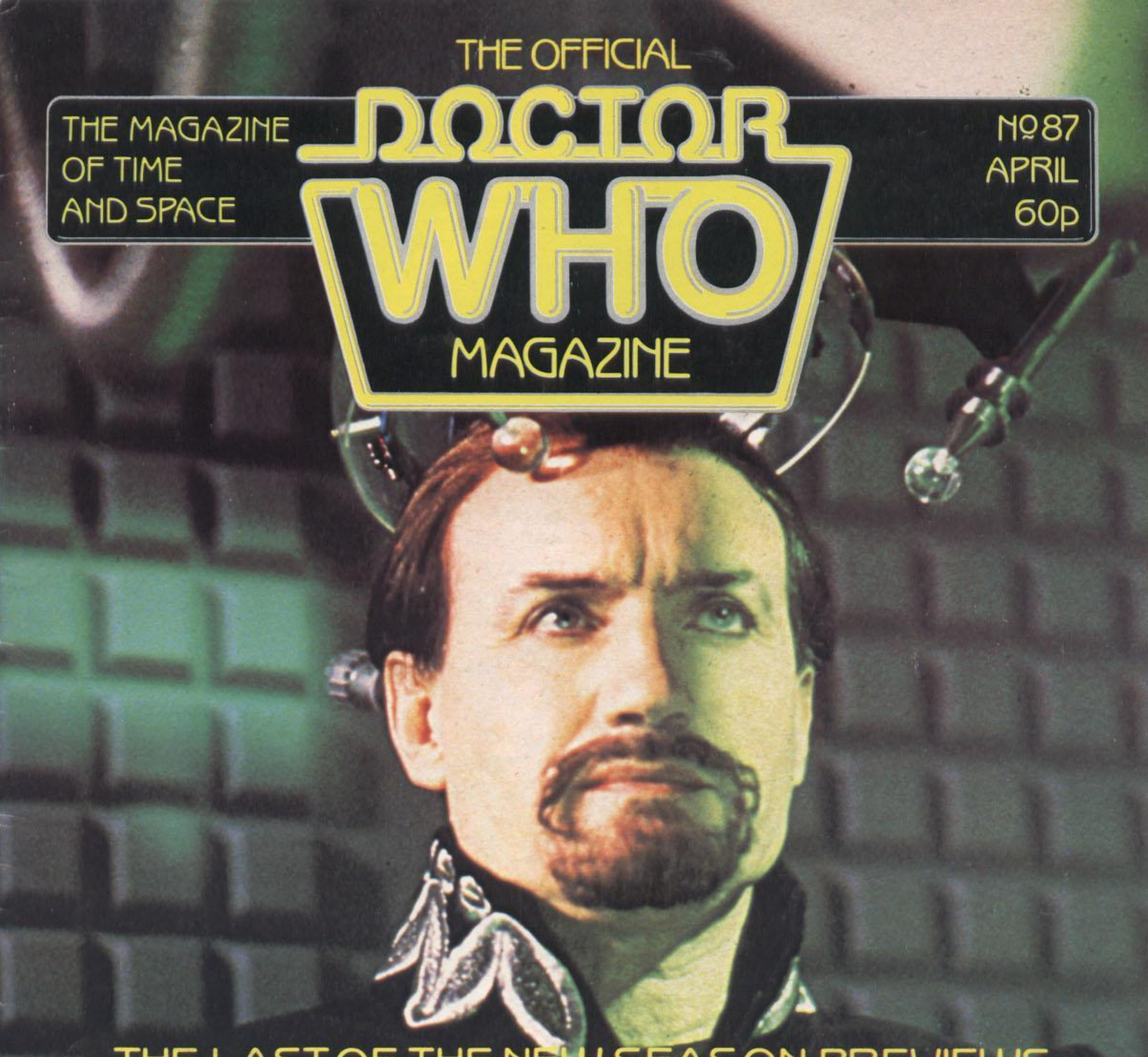


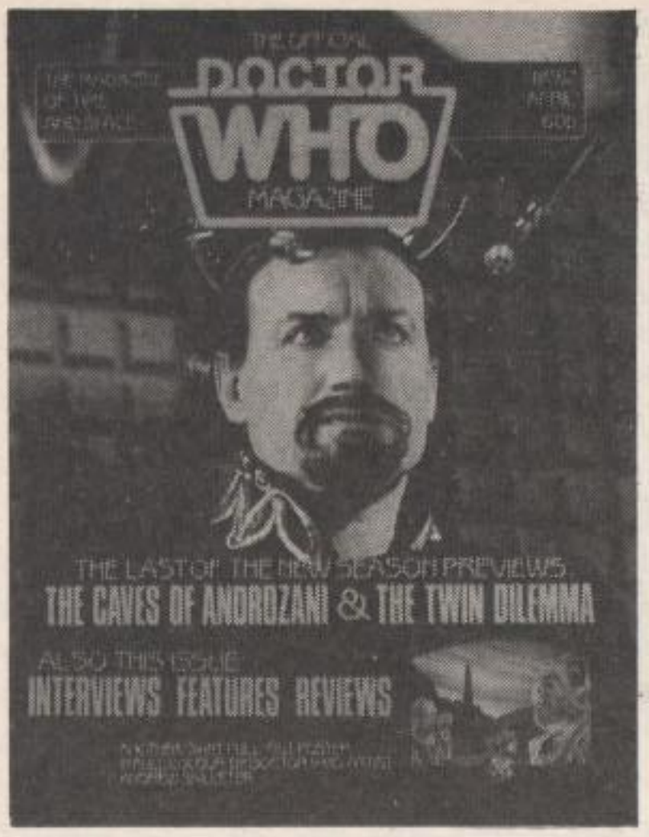
THE LAST OF THE NEW SEASON PREVIEWS:

THE CAVES OF ANDROZANI & THE TWIN DILEMMA

ALSO THIS ISSUE:

INTERVIEWS FEATURES REVIEWS

BONUS! ANOTHER GIANT PULL-OUT POSTER IN FULL COLOUR BY DOCTOR WHO ARTIST ANDREW SKILLETER



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The cosmic answer desk for all Doctor Who *trivia related questions.*

April 1984 issue
Number 67

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DOCTOR WHO LETTERS

**Send all your letters to:
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BIG BAD BORUSA

I wish you would run an article on Lord Borusa, in all his incarnations. I was fascinated by him in *The Deadly Assassin*. (Angus Mackay) and *The Invasion of Time* (John Arnatt), and I gather that he appears in yet another incarnation in *Arc of Infinity* (not yet seen here). His latest and, it would seem, last appearance, in *The Five Doctors* (Philip Latham) is equally interesting.

You have run many photos of scenes from *The Deadly Assasin* and *The Invasion of Time*, but never showing Borusa, so far as I know.

His incarnations did a splendid job of capturing his cantankerous brilliance and the prickly ex-teacher/ex-student relationship he had with the Doctor – no longer in authority over him, but unable to consider him or be considered by him an equal. His macchiavellian goodness in the first two versions was also an interesting trait. It seemed a pity that love of power finally turned this trait into a less interesting macchiavellian badness, but I suppose some of the blame can be placed on a difficult re-generation and not on Borusa's "real" loss of his essential goodness. Latham's eloquence made the bad Borusa as vivid as the good ones had been, however.

It would be interesting to know if the different actors, and the different writers who did the scripts, had a sense of succeeding in capturing the "same" person – the shows gave the feeling that they did.

Who was Borusa No 3, anyway – Michael Gough?

Ruth Berman,
Minneapolis,
USA.

Your wish is granted, Ruth. Behold on page 22 an in-depth feature on the checkered Gallifreyan career of Lord Borusa. In his third regeneration as featured in Arc of Infinity Borusa, then referred to as the Lord President, was played by Leonard Sachs. In the same story Michael Gough appeared as Councillor Hedin.

RASSILON RULES

If anyone had wanted the story of *The Five Doctors* to be more than just a premise for getting Doctors and companions together for a grand reunion, well . . . it's hard to have a grand reunion of 14 beings and a gripping story at the same time. I'm sure Terrance Dicks did the best he could considering the almost impossibly demanding nature of the task, but I *still* have a few gripes. For instance . . .

The Tomb of Rassilon. The Harp of Rassilon. The Pink-and-Purple Polka-Dot Pyjamas of Rassilon. Egads, in all the long history of the Time Lords, wasn't there anyone of any note other than Rassilon? I would appreciate a little more creativity in this area. It's very wearing when everything and every place on Gallifrey sports a 'Rassilon slept here' notice.

And am I alone in thinking that there was really not a sufficient reason for bringing back all five Doctors to Gallifrey? I mean, just to have him and his companions 'run across the minefields' so Borusa could get to the Tomb of Rassilon? And gadzooks, poor Borusa! I wouldn't have minded him going bad if the only Borusa we'd ever seen had been the Angus Mackay model from *Deadly Assassin*, but the John Arnatt Borusa from *Invasion of Time* was so marvellous! *That* Borusa was a sympathetic character, and almost a parental figure, outwardly disapproving the Doctor's wayward behaviour, but inwardly proud and admiring. I thought it quite an awful thing to cause this Borusa so lightly to go bad, and for the Doctor to show so little sorrow over the loss of someone who had seemed in the past to mean a great deal to him. For a real baddie, what about some other figure from the Doctor's past (*not* the Master!) bent on revenge? Or have some beings like the Cybermen deciding to stop the Doctor's meddling in their plans by disposing of him at times before he could thwart them?

Although I was not terribly keen on the story of *The Five Doctors*, still, it was very nice indeed to see so many familiar faces again. It is always a pleasure to see Nicholas Courtney, and a rare pleasure to see Patrick Troughton. We Americans have seen Mr Troughton only in *The Three* and *Five Doctors*, but this much alone is enough to endear him to us. We'd love to see more of Doctor No 2!

It was brilliant to pair Tegan with Doctor No 1, played splendidly by Richard Hurndall. It was rather nice seeing Tegan get a little of her own back! Although Sarah Jane was not quite her old self, Doctor No 3 was quite his, and it was good to see them together again. Turlough and Susan, Mike Yates and Liz Shaw and Jamie and Zoe had little more than cameos, still, it was good to see them, and for Americans to see some of them for the first time ever.

It's very nice watching Peter Davison's Doctor slowly loosening up and showing more character. If only he'd been given his head at the starting gate, what wonders would we be seeing now, I wonder?

So, although the story was a bit off, "still we mustn't complain; we live in an imperfect universe." Oh, and thanks for the super **Doctor Who Magazine**. Whatever would we do without it?

Mary Ludwig,
Addison,
USA.

SAVE THE TARDIS 1

Have the BBC gone *MAD*? Not content with replacing the marvellous Peter Davison with someone who resembles Coco the Clown, they have taken upon themselves to discard the Police Box image of the TARDIS, with the excuse that the younger viewers don't know what a real Police Box was for. This doesn't necessarily follow, as I have read that 60 per cent of *Doctor Who* viewers are adults.

What form will the new, improved TARDIS take? An overgrown computer, or a letter-box to keep the Doctor posted?

I hope I'm wrong, but I think the BBC are pushing their luck by changing the Doctor and the TARDIS in a relatively short time. I don't think the Beeb have made a boob like this since K9 went into kennels.

Colin Baker is a perfectly competent actor, but I don't think he's a Doctor. Possibly the next season will make or break *Doctor Who* as a series.

Joan Smith (age 28),
Orpington,
Kent.

SAVE THE TARDIS 2

Shock, horror, disbelief! "TARDIS scrapped" hit the headlines. Is it true? If so, then it's a sad fact, but *Doctor Who* as we know it has finally come to an end. I read that John Nathan-Turner stated, "The last Police Box was removed a few years ago, and I believe that the Time Lord needs updating, a replacement has to be decided."

The Police Box image has become a household object since the TARDIS flashed onto our screens all those years ago, and to my mind (and no doubt millions of others) it is that which holds the nostalgia of *Doctor Who*, and a huge ingredient of the show's success. The TARDIS has helped keep the programme alive and different from all other science fiction shows (no dazzling space battles or "megazap" guns) and, if left well alone, will continue to amaze generations of viewers to come. There's no need for really radical changes. So what if the Police Box is extinct? It is an identifiable part of the programme and *must* be kept.

Dean S. Moston,
Wistaston,
Cheshire.

CAT CALL

I think that the new Doctor (Colin Baker) is absolutely diabolical. A multi-coloured costume, about five different ties and striped trousers! And he says he'll have a new companion, a space-age cat!

Paul Knight (age 10),
Frampton Cotterell,
Bristol.

HAPPY BIRTHDAY

Doctor Who Magazine 85 was rather impressive, especially with the extra colour pictures. More please. The masterful poster was excellent (who told you it was my birthday?).

Like many of you, I'm rather worried about what is going to happen to our beloved Police Box. I've tried to think of an alternative – top of my list is to have the TARDIS become a job centre and then the BBC can advertise for three million new *Doctor Who* assistants.

At last we see that John Nathan-Turner has put his Hawaiian convention-going shirt to good use – Colin Baker is using it as his costume.

George A. Cairns,
Galashiels,
Scotland.

OH NO IT'S NOT!

I have to admit that I think the 21st season could have got off to a better start than it did with *Warriors of the Deep*. Good points included: the sets were attractive and solid-looking, special effects satisfactory and the acting (by the principals anyway) was up to the usual standard.

Now to the weaker sections of the story. Pace: the action dragged at crucial moments (the storming of the seabase took place *very* slowly). The new-look Sea Devils and Silurians were alright, except for one thing: those Japanese-style helmets which made them look ridiculous.

These are minor considerations, however, when we come to the Merker. Oh no! I thought, it's a green pantomime horse left over from Christmas. It was ludicrously unbelievable and my admiration goes to the cast for being able to act with it and still keep a straight face. It was one idea that should have been left on the drawing board and any seabase storming left to the Sea Devils.

The saving grace of this story was the final episode, the Doctor's attempts to avert the tragedy and his confrontation with the Silurians came over very well.

A fairly good story, but I hope for better as the season progresses.

Nigel G. Hilburd,
Pontypridd,
Wales.

OH YES IT IS!

Here are my thoughts on the first two stories of the new season.

Although the Silurians sounded more like Pinky and Perky, and the Sea Devils looked permanently drunk, *Warriors of the Deep* was nevertheless a very enjoyable start to the season. This story had everything! Monsters! Tension! Action! Plus a few unintentional laughs along the way. It was also an extra bonus to see the (brief) appearance of two well-known horror film stars. Ingrid Pitt (*Countess Dracula* and *The Vampire Lovers* among others), and Ian McCulloch, hero of such horror epics as Lucio Fulchi's *Zombie Flesh Eaters*.

The two-parter which followed though, *The Awakening*, was in my opinion superior. The interesting story basis, some outstanding special effects (such as The Malus making such a mess in the TARDIS, and the explosion of the Church), and great acting all round (especially from the little-seen Polly James) made this a terribly exciting story.

Excellent new look to the magazine, by the way.

Neil Roberts,
Bondfield Park,
South Wales.

KULTURE

Karma, Karma, Karma, Karma,
Karma chameleon circuit,
You never work, you never work,
Time Travelling would be easy
If your colours were like my scarf,
Red, gold and green, red, gold and green . . .

Carl Homer,
Bromsgrove,
Worcs.

MAGIC

Colin Baker's "rag-bag" costume is a geat idea. He looks like a galactic magician.

Lee Moon,
Birmingham.

PRAISE

I am extremely pleased with the latest issue of your ever improving magazine. After having read **Doctor Who Magazine 85** five times through from cover to cover and still finding it enthralling, I am convinced that it is the best yet. Andrew Skilleter's "master"piece is proudly displayed in my room. *Doctor Who?*, our resident cartoon strip, was yet again highly amusing, and the choice of the archives was spot-on as Patrick Troughton was my favourite Doctor. The centre page feature on the Daleks was colourful, but perhaps the captions that accompanied the pictures were a little bizarre. Then there was the interview with Louise Jameson, this was another example of the overall quality of the magazine. I sincerely hope that this brilliance will continue.

Graham Burton,
Accrington,
Lancs.

DOCTOR WHO? by Tim Quinn & Dicky Howett

O.K. COLIN. REMEMBER, AS 'WHO' Nº6 YOUR CHARACTER IS A MIXTURE OF DOCTORS' ONE TO FIVE.
DR WHO PRODUCTIO OFFICE
SCRIPT RE-WRITE No 530
YOU'VE GOT HARTNELL'S IRRITABILITY. TROUGHTON'S WHIMSICALLITY, PERTWEE'S DIGNITY...
BAKER'S INSANITY AND DAVISON'S..... AND DAVISON'S...?
AH YES! AND DAVISON'S STICK OF CELERY!
HAWAII 50

GALLIFREY GUARDIAN

127 TO GO

A FEW MONTHS AGO you may remember that we reported that two more missing episodes had been returned to the BBC making the total number of missing episodes 127.

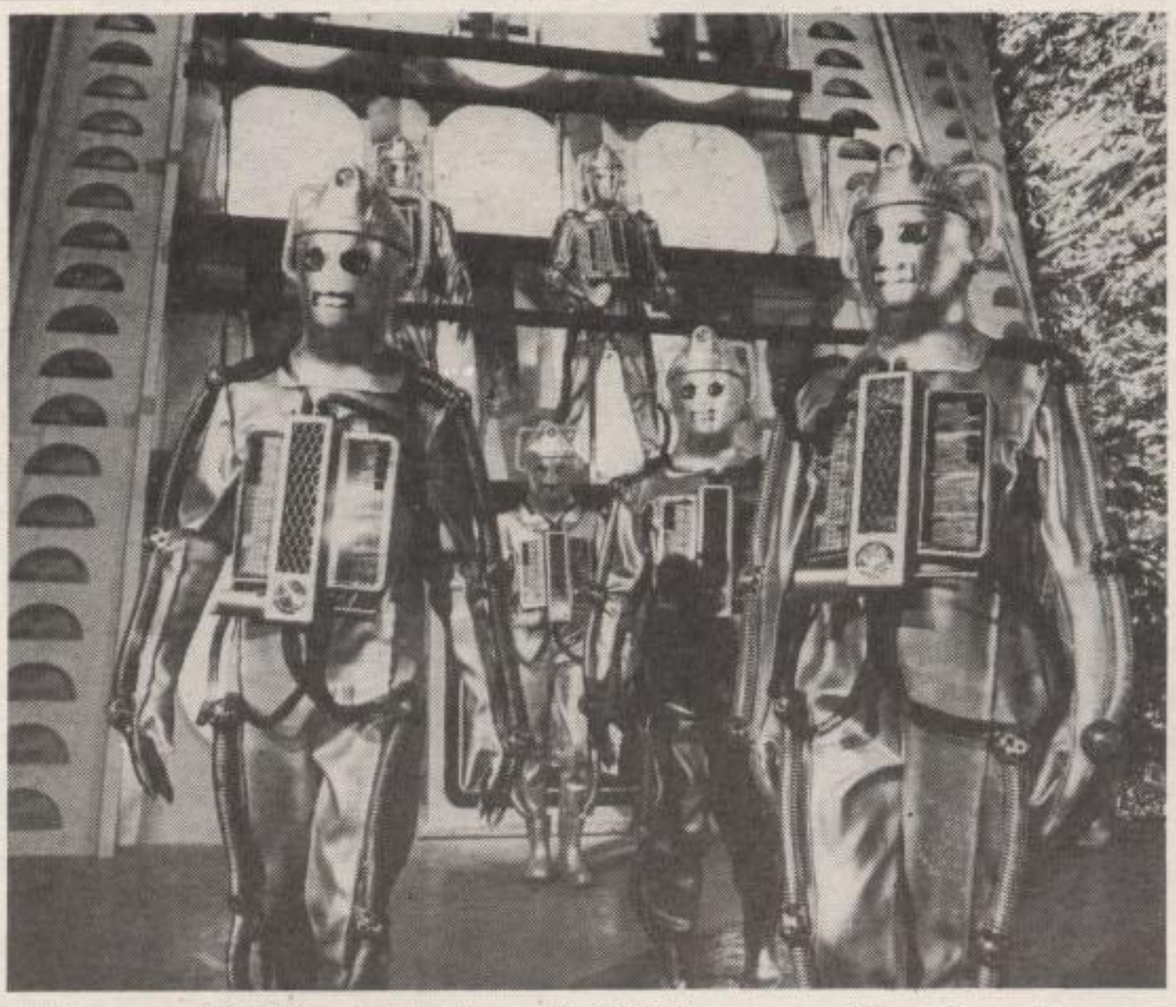
Possible good news new: a **Doctor Who Magazine** reader, who wishes to remain anonymous, has written to us with the following information: "I have written to you because I am unsure where at the BBC to write. You may be interested to know that an episode of *Doctor Who* which, going by your listings, is missing from the archives is alive and kicking in the Portsmouth area." Our reader doesn't say whether it is on video or 16mm, but whichever, it is certainly worth chasing up.

The reader, who signs him/herself "A True Fan", has given us an address which we'll pass on to Steve Bryant of the BBC Film Library for him to deal with. Our helpful reader says the episode in question is a Patrick Troughton/Cyberman episode and contains Cybermats. Whether this is an episode from either *Tomb of the Cybermen* or *Wheel in Space* remains to be seen, but we'll let you know as soon as possible.

Here at Marvel, we think that it is great that the episode *may* exist, but find it disheartening that the actual owner, who we understand claims also to be a fan of the programme does not want to return it themselves. We have said it before, and we'll say it again, the BBC will not come down with a heavy hand on anyone in possession of an old episode and they will only take a copy, not your original, if you so desire. Let's hope that this episode is recovered and that more will follow.

NEW BOOKS

ELSEWHERE IN THIS ISSUE you can read reviews of some of the newer books from Target, but Christine Donougher, editor of Target, has furthered the following information.



Terrance Dick's adaptation of *Warriors of the Deep* sees release in hardback during May and John Lucarotti's *The Aztecs* follows a month later. July then sees another Terrance Dicks book, this time Don Houghton's classic *Inferno*, the last story from Jon Pertwee's premiere season. Back a Doctor next, and from Patrick Troughton's first season comes *The Highlanders* in August by Gerry Davis. Then in September it's bang up to date with *Frontios* by Christopher H. Bidmead. After that, although no firm dates have been laid down, come two more from John Lucarotti, this time *Marco Polo* and *The Massacre*. Also due soon is Terrance Dicks' other adaptation of a Don Houghton screenplay, *The Mind of Evil*, and back to the current season with Eric Pringle's own novelisation of *The Awakening*. 1984 really looks to be a good year for W.H. Allen. Incidentally, all these dates are for hardbacks, paperbacks will follow after the usual few months delay.

Christine also asks us to remind you of her offer a few months back for fan's artwork to help adorn a new special she is planning for release sometime later this year.

Out now, also, is the *Second Doctor Who Quiz Book*, again by Nigel Robinson, and recently there was available a limited edition of 250 *Doctor Who – A Celebration* by Peter Haining released in a presentaion case. Specially and rather attractively bound, these were individually numbered and retailed around £30.

EXTRATIME

ONE OR TWO OF YOU have written to ask why *Resurrection of the Daleks* was broadcast in the unusual way that it was, and has it ever happened before.

The reason was simply a matter of time, with the Winter Olympics taking precedence over most other programmes on the BBC. Various transmissions had to suffer and as a result, producer John Nathan-Turner submitted the programme in that format rather than delay the series for two weeks.

As to whether it has occured before, the answer is yes. The 1982 *Doctor Who and the Monsters* season of repeats, featuring *Curse of Peladon, Genesis of the Daleks* and *Earthshock* suffered the same fate.

HARP-ON

APOLOGIES TO *The Caves of Androzani* director Graeme Harper for the above sub-title. But it is appropriate, as Harper, despite *Caves* being his first directing job on the programme, is no newcomer to the series.

His previous credits include *The Seeds of Doom* and *Planet of the Daleks* as Assistant Floor Manager. But proving he is no stranger to regeneration, he worked again on the Pertwee finale, *Planet of the Spiders* and also worked on *Colony In Space* back in 1971, along with a floor assistant called John Nathan-Turner!

PHOENIX RISE

DESPITE THE VOID of vintage *Doctor Who* stories on television many old episodes are seeing the light of a screen at various film clubs around the country.

In Leicester, just recently, a local association called Phoenix Arts held a two-day *Doctor Who* festival and screened episodes from the adventures of the first two Doctors, William Hartnell and Patrick Troughton. On the evening of January 24th they showed the pilot episode of the whole series, *An Unearthly Child*, which has never been screened by the BBC. The debut appearance of the Daleks followed this in the first four episodes of *The Dead Planet*. The next day the remaining three episodes of this story were screened along with episode three of *The Aztecs*; the opening episode of *The Web of Fear* (the Yeti story which featured the first appearance of UNIT); and the final episode of *The War Games*, Patrick Troughton's farewell story in which the origins of the Doctor were first revealed.

The event was the idea of the Centre's publicity officer, Terry J. Allen, a life-long fan of the series himself. He became convinced it would be a good idea after attending the successful special *Doctor Who* weekend at the National Film Theatre in London last year.

The Phoenix Arts film programme organiser, Caroline Pick, told us that there has been a tremendous response to the *Doctor Who* screenings, and they may well plan to hold another such event in the near future.

THE · MODERATOR Part · Three

THE CORUNDUM MINING COMPANY WAS THE JEWEL IN THE CROWN OF THE VAST, INTERGALACTIC CORPORATION KNOWN AS INTRA-VENUS INC. NOT ONLY WAS IT A HIGHLY ORGANISED SOURCE OF NATURAL RUBIES...

IT WAS ALSO AN UNOFFICIAL PRISON CAMP FOR THE "**MOLES**"....THOSE WHO HAD TRANSGRESSED COMPANY LAW, OR THOSE WHO HAD SIMPLY OFFENDED THEIR BOSS, THE GREAT **DOGBOLTER.**

ACCOUNTANTS, COMPANY SECRETARIES, TAX LAWYERS, ALL MIXED IN WITH THE RANK CRIMINAL ELEMENT OF A DOZEN PLANETS...

MOLE

IT WAS A VOLATILE MIXTURE OF BRAIN AND BRAWN. SO WHEN THE MOLES DECIDED ENOUGH WAS ENOUGH, NOTHING MUCH COULD STAND IN THEIR WAY.

HEY!

TAKE IT EASY LOADING THAT EXPLOSIVE! WE GOT ENOUGH TO **BLOW THE PLANET APART!**

LET'S GO!

KEEP 'ER STRAIGHT AND STEADY, NIGEL! OH, AND NIGEL...

YES?

DON'T FORGET TO **JUMP OFF!**

WRITER: STEVE PARKHOUSE ARTIST: STEVE DILLON EDITOR: ALAN McKENZIE.

WHILE INSIDE THE MAIN OFFICE, ALL IS STILL TRANQUIL...

HOW'S THIS FOR LOGIC, HOB? 'TIME IS MONEY. THEREFORE, **MORE** TIME IS **MORE** MONEY!

FLAWLESS, MR. DOGBOLTER. ABSOLUTELY FLAWLESS.

YOUR TIME MACHINE CAN PROVIDE ME WITH AN **ETERNITY** OF TIME. I'LL BUY IT FROM YOU.

NAME YOU PRICE.

YOU CAN'T **BUY** THE TARDIS. NO MORE THAN YOU COULD BUY THE RINGS OF SATURN.

MR. DOGBOLTER **OWNS** THE PLANETS MARS, JUPITER AND VENUS. PLUS A SCORE OF WORLDS IN OTHER SYSTEMS.

COME NOW, LET'S NOT QUIBBLE. NAME A PRICE AND YOU'LL GET PAID.

ALRIGHT. ALRIGHT. I'D HATE ANYBODY TO THINK I'M BEING **INFLEXIBLE**. I'LL NAME MY PRICE.

DOC... ARE YOU **SURE** ABOUT THIS?

YES? WELL? COME ON... JUST NAME IT. I'M **WAITING**.

I'D LIKE HALF A POUND...

...OF FROGSPAWN.

IT HAD BEEN A LONG TIME SINCE J.W. DOGBOLTER HAD KNOWN REAL ANGER. HE'D BEEN **ANNOYED** QUIET RECENTLY. BUT THIS WAS DIFFERENT...

RUMBLE! RUMBLE!

THIS WAS DEEP, WHITE-HOT, KNEE-TREMBLING **FURY**. THE GREAT JOSIAH W. DOGBOLTER HAD BECOME A SMALL, GREEN **VOLCANO**...

RUMBLE! RUMBLE!

WHEN... QUITE SUDDENLY...

KERAAA-SH!

STAND FIRM! DON'T PANIC! WOMEN AND CHILDREN FIRST!

COME ON! LET'S GET BACK TO THE TARDIS!

BOOOOOM!

INTERESTING. VERY INTERESTING.

I THINK SOMEBODY SHOULD BE TOLD ABOUT THIS.

NOW I'M **SURE** SOMEBODY SHOULD BY TOLD ABOUT THIS! I'M ONLY A HUMBLE ENGINEER, BUT THIS LOOKS **IMPORTANT.**

VWOORP!

VWOORP!

SO J.W. DOGBOLTER WAS FINALLY PULLED FROM THE WRECKAGE...

GIVEN A HOT BATH, CLEAN CLOTHES, A FRESH CIGAR AND HIS FAVOURITE SUITE ON A STAR-HOPPING CRUISE LINER...

WHEN THE MINING ENGINEER'S REPORT CAME THROUGH. DOGBOLTER THOUGHT DEEPLY FOR ABOUT FIVE SECONDS...

THEN DECIDED...

GET ME **THE MODERATOR!**

turn to page 31

GALAXY FOUR

Above: *A portrait of Stephanie Bidmead as the lasergun wielding Maaga.* Below: *The beatiful, but deadly, Drahvins.*

Way back in the Doctor Who Weekly days of issues 24 and 25 the four part story by William Emms, Galaxy Four, was presented as an Archives feature. Due, however, to the then policy of aiming Doctor Who Weekly towards a younger readership the synopsis was greatly adapted, losing in the process many of the details of this well remembered story.

These corruptions were greatly noticed at the time by the older readers of the Weekly as future mailbags bore testament. Hence it is with some pride, and some desire to make amends that now, four years later, Doctor Who Monthly presents again the serial which opened the third season of Doctor Who – Galaxy Four.

Episode One – Four Hundred Dawns

Total silence. No wind nor breeze disturbs the white dusty sand which blankets this desolate world. Here and there parched, deadened trees and cracked formations of clay-like rock rise above the sand to face the merciless heat beating down from the three suns above. This is a world in its final stages of existence.

Abruptly the silence is shattered by the sound of the TARDIS materialising. Inside the ship, the Doctor, Vicki and Steven are gazing at the smooth tarmac-like ground when they suddenly hear a bumping noise; as though something blind is feeling its way around the exterior of the ship. Adjusting the picture the Doctor brings into vision a curious robot object which Vicki promptly names as Chumbley, owing to the machine's wobbly locomotion.

The three watch fascinated as an ariel extends from a cavity inside Chumbley. It is obviously receiving instructions from somewhere for a moment later the strange robot moves off. At once the Doctor, his scientific curiosity aroused, opens the doors and sets off after it. The two companions decide they had better follow him.

They have not gone far, however, before another Chumbley appears; this one armed with a deadly laser gun. Herding the three together it motions them to move in an indicated direction. The travellers have no choice but to obey.

The machine escorts them for several miles, but as it passes under a spur of rock a metal mesh is dropped over it, cutting off transmissions from the Chumbley's Masters.

The robot is immobilised and the three time travellers now find themselves confronted by several Drahvins; beautiful Amazon-like women in appearance, though seemingly lacking in emotion. Three more Chumblies are spotted approaching from a distance and, concerned for their safety, the Drahvins hurry their captives back to their space-craft.

The spaceship turns out to be a military craft which, quite evidently, will never fly again. The leader of the Drahvins greets the Doctor and his companions as friends and explains to them that they

were rescued from the clutches of the Rills; the hideous monsters which control the robots. Apparently the Drahvin craft was attacked by the Rill ship, but they, in turn, managed to fire back before crashing. Hence both vessels became grounded on this uninhabited world in the Fourth Galaxy.

The Drahvin commander, Maaga goes on to tell of how one of her warriors was attacked and killed by the robots shortly after they first made contact. The Rills are trying to capture the Drahvins now by telling them the planet is doomed to perish within fourteen dawns and promising them sanctuary aboard their own vessel which, it transpires, is nearing completion of repairs for take-off. Maaga knows they will be unable to repair their own ship – lacking the equipment – and so she asks for help from the travellers in capturing the Rill craft.

The Doctor ponders all this information and decides he must check for himself the validity of the Rills' statement about the fate of the planet. Leaving Vicki behind, at the insistence of Maaga, the Doctor and Steven trek back to the TARDIS to examine the Astral Map. Once there they find a Chumbley trying, in vain, to cut its way into the ship. The Doctor smiles at the machine's frustrated attempts to gain entry and as soon as it has gone he calmly opens the door for himself and Steven using the TARDIS Key. But once inside his smile fades. The Rills are correct except for one fact; the planet has only two more dawns to live . . .

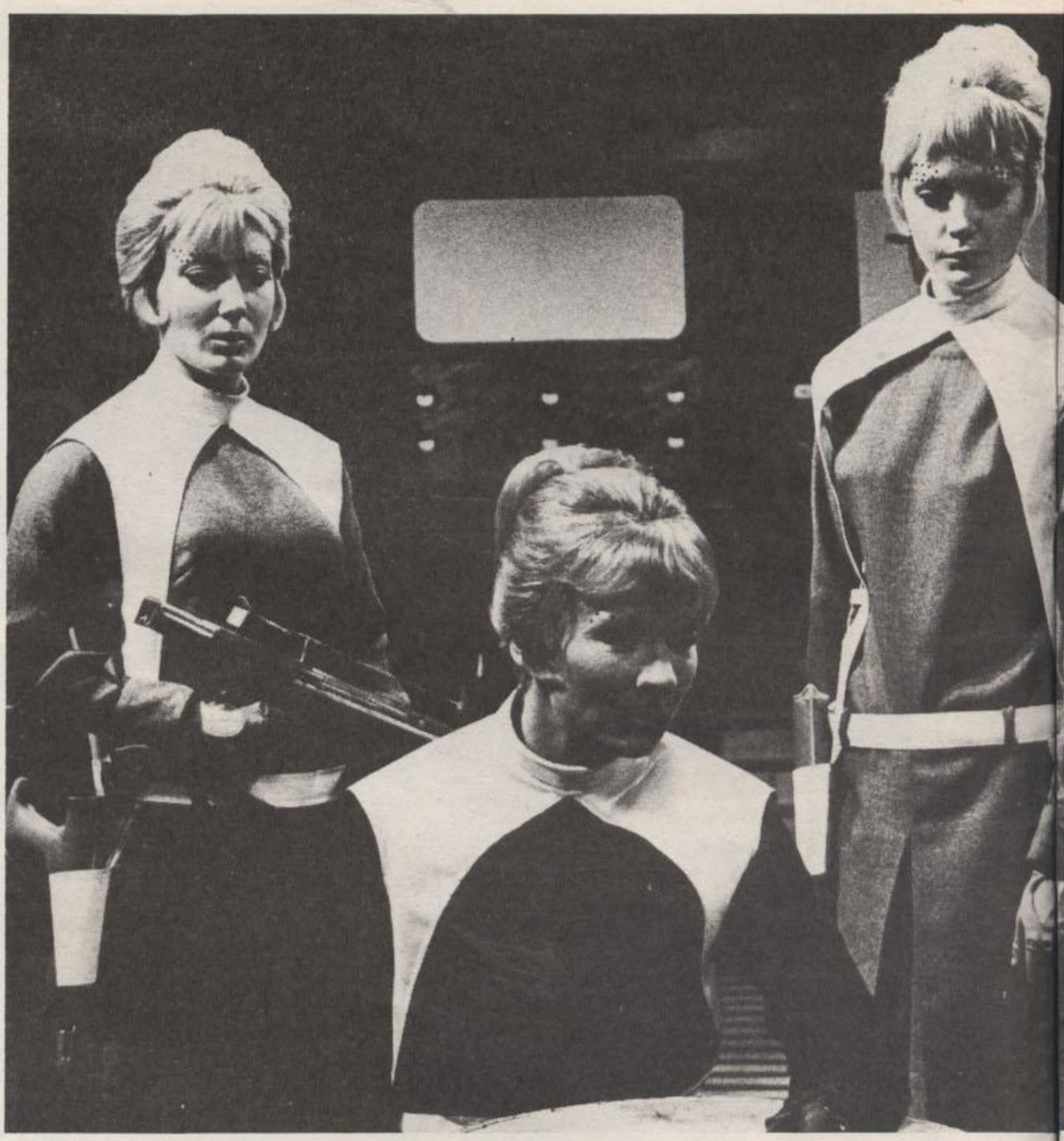
Episode Two – Trap of Steel

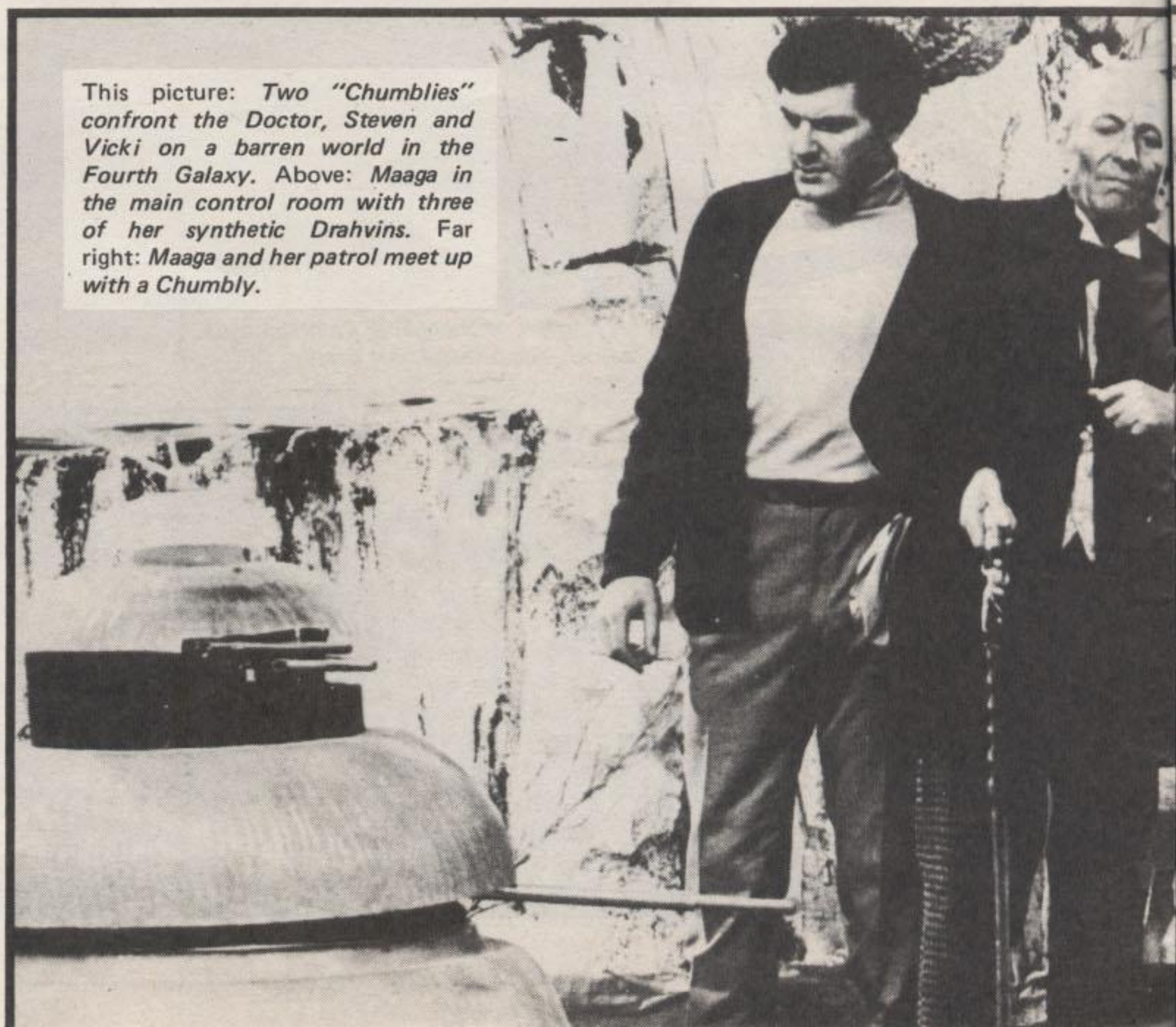
Back at the Drahvin spaceship Vicki is learning more about them from Maaga, who is the only true Drahvin among the crew. The rest of the women are all "test-tube" products with pre-determined intelligence quotients sufficient for them to carry out functions as warriors or workers etc, but with little, or no initiative.

The Chumblies try another method to break into the TARDIS; this time using high explosives. Again the attack is repelled.

In the gathering gloom of the first sunset the Doctor and Steven are able to leave the ship and wind their way back to the Drahvins. Maaga insists that the three must help them to kill the Rills and seize their ship. At this the Doctor point blank refuses; he will not take life while other alternatives may be found. At this Maaga turns her gun on Vicki and threatens to kill her unless she gets the co-operation of the Doctor. With Vicki's life at stake the Doctor is forced to admit just how little time remains to any of them. He is further "persuaded" into trying to capture the Rill ship as Drahvin weapons cannot harm the Chumblies.

With Steven left behind as hostage, Vicki and the Doctor set off in the direction of the Rill craft. Standing at the top of one of the plateaus the Doctor looks down at the Drahvin ship; he comments on just how fragile the metal is; certainly it would present no problems to the Chumblies with their deadly arsenal of weapons.





This picture: *Two "Chumblies" confront the Doctor, Steven and Vicki on a barren world in the Fourth Galaxy.* Above: *Maaga in the main control room with three of her synthetic Drahvins.* Far right: *Maaga and her patrol meet up with a Chumbly.*

Steven tries to stir up unrest among the Drahvin clones, and in doing so earns the enmity of Maaga. She orders her crew to charge their guns up to maximum; ready for an attack on the Rills.

By this time Vicki and the Doctor have arrived at the site of the crashed Rill ship. What they see is evidence of a technology far advanced from that of the Drahvins. Beside the ship a huge derrick has been erected and the Doctor postulates the Rills must be drilling for something; perhaps a source of energy. Being careful to avoid the patrolling robots the two manage to steal aboard the futuristic craft. They find themselves in what is obviously a repair bay. The Doctor notes the tang of ammonia in the air and ponders on its purpose. His train of thought is shattered by a scream of terror from Vicki. From behind a frosted glass partition, they are being watched; by a half-pig, half-seal like creature with warts, tusks and ovoid staring eyes.

Episode Three – Air Lock

Moments later two Chumblies enter the bay and begin stalking the time travellers. They dash off down a corridor but a grille slams down separating the two. The robots take Vicki away. On his own now the Doctor spots an air/ammonia converter and deduces the Rills must be ammonia-breathers. He sets about sabotaging the unit.

The Drahvins are becoming restless for the attack. Maaga asserts her authority, but Steven recognises a rift in their ranks could furnish him with a chance to escape.

Vicki is brought before a Chumbley fitted with a form of voice/telepathy communicator (the Rills are telepaths) and she is questioned about her purpose in coming to the ship. The deep sonorous voices of the Rills tell her the true facts about the crashes. Of how both ships met in space and of how the Drahvin ship fired first, without provocation! When vessels crashed the Rills found they could not breathe the atmosphere and so they sent the robots to see if they could help Maaga and her crew. The Chumblies came upon one Drahvin who was dying from crash injuries, but before they could help her, they were driven back by Maaga who then killed the Drahvin clone herself. The robots could do nothing as they are forbidden to use their weapons against living beings; killing is against the Rill code. The Rills sense Vicki's concern for Steven and they promise to send help to rescue him. For her part Vicki dashes off to find the Doctor and prevent him from wrecking the air converter.

The Doctor is likewise brought before the Rills and he too is convinced of their sincerity and good intention. He informs them of how little time remains before the planet's destruction. This news alarms the Rills – they cannot hope to excavate enough energy in time from the planet's core. The Doctor reckons he can help; but the Rills must first supply a heavy duty cable . . .

Steven makes his bid for freedom, but as he steps out of the ship he notices a Chumbley coming towards him. In alarm he backs into the airlock and closes the hatch. From inside the Drahvin ship Maaga tells him to surrender. Steven replies he would rather stay in the airlock. The Drahvin leader begins emptying the compartment of air, watching coldly as Steven gasps for breath.

Episode Four – The Exploding Planet

Alerted by the Chumbley outside the ship, the Rills have sent the Doctor and Vicki with a rescue force. One Chumbley diverts the Drahvins with an ammonia bomb while two others use their laser beams to cut away the airlock door. Vicki pulls Steven out just in time. The Drahvins attempt to leave the ship in pursuit but the Rills, relaying instructions through a robot, tell them that if they try to do so they will be fired on. A Chumbley guard is left behind as the rest go off to supervise the operation of connecting the cable from the Rill ship to the TARDIS' power unit.

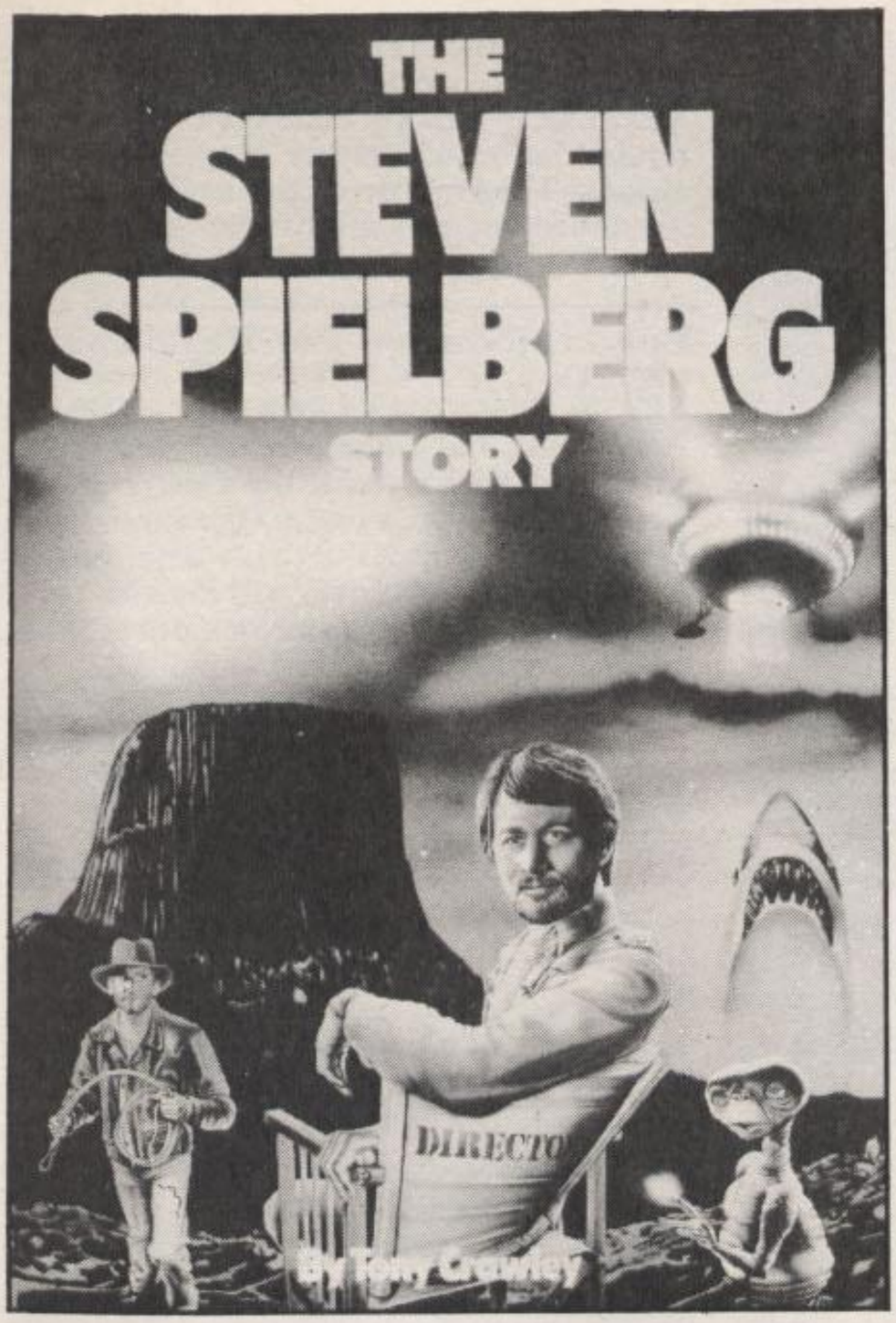
The final night falls and in the darkness a single Drahvin warrior climbs from the forward hatch of the ship. The Chumbley fails to notice its attacker until it is too late. The Drahvin immobilises the machine. But news of the attack is relayed to the Rills. Maaga leads her soldiers in the raid on the Rill ship.

As the battle rages outside, the Doctor brings Steven and Vicki before the Rills, telling them not to be afraid of their physical appearances. He knows that although the creatures are ugly to behold, their minds are of great beauty and high civilisation. The Rills salute the Doctor telling him they respect him as they respect all forms of life.

By skilful use of their weapons the Chumbleys have repulsed the Drahvin attack without killing any of them. The way is now clear for the Doctor and his friends to return to the TARDIS, now the Rill ship is fully charged. They bid farewell to one another and the companions leave with one Chumbley as an escort.

Their departure is spotted by Maaga. In desperation the Drahvins pursue the time travellers. The Chumbley holds them back long enough for the Doctor, Steven and Vicki to enter the TARDIS, free the cable and close the doors. Helplessly Maaga and her warriors watch as the Rill craft lifts off and the TARDIS vanishes.

Moments later the earthquakes begin – heralding the end of the planet. ●



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JUST WHAT THE DOCTOR ORDERED...

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Actress Deborah Watling talks to Doctor Who Magazine reporter Richard Marson about her work in the role of Victoria Waterfield, companion to Patrick Troughton's Doctor, who joined the adventures aboard the TARDIS in the memorable story, ***The Evil of the Daleks.***

DEBORAH WATLING interview

Archetypical Heroine

One of the most popular companions in *Doctor Who* history was the tragic figure of Victoria Waterfield. After losing her father as a result of his involvement with the Daleks, Victoria was taken by the Doctor into the TARDIS where she stayed for about a year before electing to leave and settle down. The actress who played the part, Deborah Watling, is fondly remembered by legions of fans, and interviewing her I could easily see why.

Deborah was born on 2 January 1948 and brought up in Loughton, Essex. She comes from a theatrical family, her father Jack Watling of course well known to *Doctor Who* fans for his two roles in the series, while her mother is the actress Patricia. "I grew up in an acting family and my brother Giles, sister Dilys and I all followed in the family footsteps. At one point – for about two weeks – I did actually want to be a dentist, because teeth fascinate me, when I discovered you had to have all those qualifications, that was that. Really I suppose I always wanted to act, because it's in the blood."

Wanting to act is one thing, but how did Deborah go about achieving her ambition? "I left school after doing my O-levels, all of which I failed miserably, and then went to stage school. Three weeks later I walked out. I didn't like it at all – I thought their methods of teaching were awful, too many people in the classes, that sort of thing. I then got myself an agent and went straight into television with a play about Lewis Carroll in which I played Alice. That was it, I was started – a combination of wanting to act and lots of luck!"

For her first television appearance Deborah's luck also extended to being featured as Alice on the cover of *Radio Times*, which drew her to the attention of *Doctor Who* producer Innes Lloyd. "Yes, I went to see Innes about a part in the show a year or so before I got Victoria, but he thought I was too inexperienced at the time."

A year later when Lloyd and his script editor Gerry Davis came to create the character of Victoria, a call from the office came through again – this time offering Deborah the part.

"I was very excited indeed. Did I want to do it? Yes, of course, I thought I'd love to be the new girl"

As a new girl had she found it nerve-racking to come into such an established series with its established cast? "Oh, it took about a week to lose my first nerves, but Patrick Troughton and Frazer Hines were wonderful, like a lovely family sending me up rotten."

Deborah's first show was the all-time classic, *The Evil of the Daleks*. Had she realised this was intended to be the last story to feature the Daleks? "No, we weren't told. But I did so love the Daleks – they were very funny with those sucker ►

things in front, really quite extraordinary. I didn't enjoy some of the special effects scenes in that one, though – they used this latex stuff on the exploded Daleks which smelt disgusting!"

I asked how dominant special effects were in those days. "Pretty dominant, especially down the tunnels with the Yeti in *The Web of Fear*. There were lots of bombs going off – smoke, fire and battles in that one. Effects were and are part and parcel of *Doctor Who*."

As a good many of the Doctor's companions have found, much of the part and the way it went was left up to the actress herself. "I was only told that she was a Victoria girl wearing Victorian dress and that her attitudes were to be correspondingly conservative. It was largely left up to me, in other words, but as I remember she came out rather nicely in the end. I did watch the show for a few weeks before I joined the cast, on Innes' suggestion, so as to get the feel of it. My predecessor Anneke Wills looked as though she was having fun, so I was quite happy. I think I had two months between accepting the part and actually starting work."

Given that Deborah was so new to television, and indeed to the acting profession, how interesting had the programme been? "I found it very involving – fascinating to be working with all those monsters and the fantastic storylines. I loved it all – it was fantasy time. I was also learning a lot; it is all about television technique – a useful lesson for me early in my career."

Other actors who have appeared in the series have complained that the presence of this fantastic element impinged upon their freedom as actors and so limited their parts. Deborah was emphatically opposed to this view. "You had to go on there and believe they were going to do you harm and be very frightened of them, because if you don't then people won't believe you are in danger – they'll see it as obvious she's just pretending. It may be an old idea but it's an important one. Sometimes of course you could afford to laugh at the men inside the monsters."

Considering Deborah's views she was lucky to have appeared in the golden age of monsters. Which were her favourite? "The Yeti, I think. They were so cuddly and wonderful. We really did have a lot of fun with them. On location they used to fall about all over the place and would end up out of control rolling about until everybody pitched in and helped the poor actor inside to get out!"

Among the more memorable monsters of the series have been the Cybermen. Strangely enough, Deborah remembered neither them nor the producer for this and two other stories in her time, Peter Bryant. Rather apologetically she said, "It was fifteen years ago, so I honestly can't recall everything or everyone."

Location work was quite common by Deborah's time, so which did she prefer, filming or working in the studio? "Always location. You got to stay at nice hotels! We did a lot – all the way from Snowdonia for the Yeti one and to Margate for *Fury from the Deep*. We were in Covent Garden for *The Web of Fear* and in my first one we went and did night filming at Knebworth House. We used to work six days a week to produce one episode, including filming, so as you can imagine it was pretty tiring."

Even so, there was still time for the cast to add their own ideas to stories in rehearsal. "We always chipped in and said how about this, that or the other. They then either accepted it or chucked it out, depending. One thing we did slowly and consciously was traumatise Victoria up to the point she left. I didn't want her

Top left: *Deborah Watling as Victoria with Patrick Troughton as the Doctor in* Fury From the Deep. Above: *Deborah Watling as she appeared in* The Evil of the Daleks. Far right: *A portrait of Deborah Watling.*

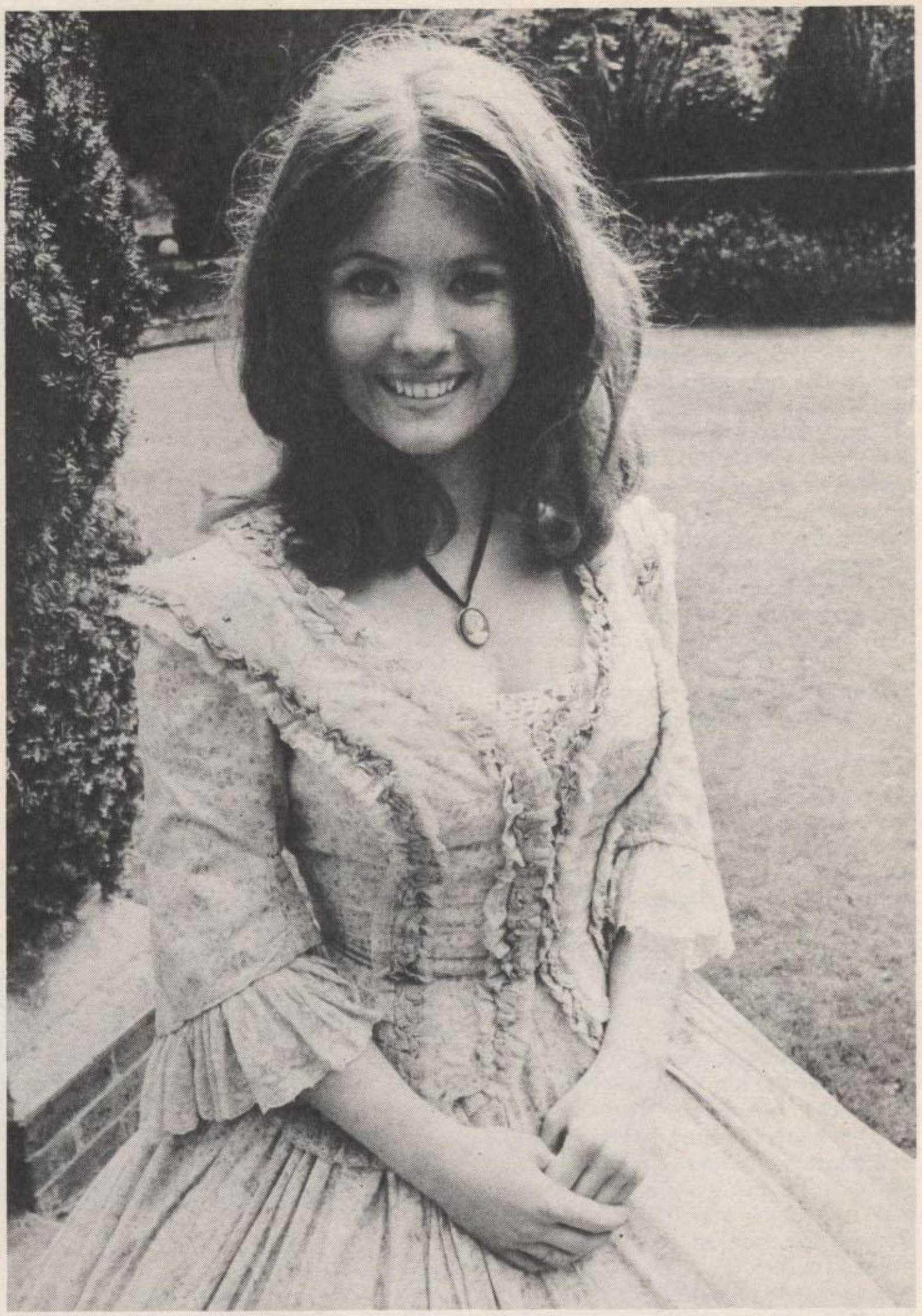
always to be screaming – I wanted her to be quite tough as well. She had to be – anyone would – to be chased by all those monsters!"

Deborah found she herself had to be quite tough to put up with some of the practical jokes played on her by her co-stars. "I remember on one of the read-throughs – and the place was full of all the new people who'd come in for this story – I was wearing a kilt. Frazer was sitting next to me and little did I know that during the course of the read-through he'd undone the buckles. After it was over I got up and walked away – without my kilt. It was awful – everyone was in hysterics."

Another incident occurred on location for one of Deborah's favourite stories; *Fury from the Deep*. "We were filming on my birthday and it was in the depths of winter as usual. Pat and Frazer knew it was my birthday and so during a take when I was supposed to be standing still they came up to me and gave me 'the bumps'. We were using loads of foam in that story and after they'd given me the bumps they threw me straight into it. I was covered from head to toe in the stuff, and not just foam but sand as well, all in this freezing cold and on my birthday too!"

Humour was very much a part of the behind-the-scenes approach in the production of those days. Deborah's favourite director is renowned for his sense of fun. "Gerry Lake was a director we had a great time with because he had such a lovely sense of humour and was also able to discipline us as well." His show, *The Abominable Snowmen* was also the show in which Deborah came face to face with her father. Her reaction to their first scene together is almost legendary. "He looked so funny in that costume with that stupid gun that our first scene did in fact take five takes to perfect, because at first we just fell about laughing. By *The Web of Fear* I'd got used to him and the rather strange thought of acting alongside him." I wondered whether his casting had been a subtle practical joke on the part of the production team? "Actually I think I'd said to them, 'How about using my Dad?' because he said, 'Thanks kid, you've got me some work!' I thought he was brilliant. I think he'd make a good Doctor actually, I really do."

With this pleasant atmosphere it's hardly surprising Deborah Watling says *The Abominable Snowmen* was her favourite story. "Both Yetis were in fact. It's got to come down to them because of Dad. It was so different." On the other hand, she doesn't have a story that she didn't enjoy making: indeed, she greeted the idea with horror. "I liked them all – they were all terrific. We were a very close team. There'd be lots of laughs with wardrobe, prop boys, cameramen. It was lovely. We even had quite a lot of contact with our writers – to mull over ideas and so forth."



Patrick, Frazer and Deborah were obviously then a close-knit team, but they didn't mix socially at the time and have seen little of each other since.

"No, we haven't, sadly. Pat I haven't seen since those days, although I have met Frazer a couple of times, bumped into him at rehearsals occasionally."

A year together must have made Deborah aware of Patrick Troughton's dislike of attention. "Pat is a very private person. He gets on with a lot of people but they're his mates. He doesn't really like the limelight. I can understand that – he's very much an actor's actor."

How then had Deborah handled the public attention that Victoria must have brought to her? "I got recognised an awful lot in the street, but I didn't mind. In fact I loved it – that's part of the business, it's great. I used to get hundreds of letters, too, and I still do – they've started increasing, I don't know why. Are they showing my old episodes again?" It was then that Deborah learned for the first time about the mass junking of her episodes, only three of which survive. "That's a terrible shame. What else can you say – I mean, it's just vandalism, isn't it?"

As Deborah had cut her acting teeth, so to speak, on *Doctor Who*, had she watched her own performances? "Yes, I did to see if I was doing all the right things or not. I'd say to myself, 'Oh, that was quite good', or 'No, that's not very good, Watling, you mustn't do that ►

again'. I have also watched the series a certain amount since." This last remark prompted me to ask Deborah if she knew why it had lasted twenty years. "I'm not really surprised – it's become part of the Establishment. It has such a following."

Her own involvement with the series covered some classic tales, one of which was *The Ice Warriors*. How difficult had this story been to film? "Well, when Bernard Bresslaw who was playing the Ice Warrior was in costume the suit was made so that he couldn't see. We were in these ice caves all made of polystyrene, which looked fine on screen but awful in real life, and he was meant to be dragging me off to some dungeon or something. Of course as it turned out *I* had to lead *him*, because he was virtually blind, so I kept whispering as low as possible and not moving my mouth, 'right, left, right, left,' and once he went left when I said right so he went straight through the wall. The entire polystyrene cave collapsed on top of us, and that, as they say, was the end of that!"

Other memories that emerged in the course of conversation concerned Victoria's costumes. "I loved all the Victorian stuff but you couldn't really run about in it a lot. It wasn't practical. I loved dressing up, have done ever since I was a child, and the scenes gave me ample opportunity. The Victorian gear really went with my image, since Victoria was the archetypical heroine, always screaming. They don't scream so much now, but I was stuck with the nickname Leatherlungs!"

Had Deborah ever worked with any of the other actors who have played the title role? What did she think of their performances? "I am always very loyal to Pat. I'm biased, I know, because I think he's smashing. I've never worked with any of the others, but I've met Jon Pertwee and Tom Baker socially, and I know Colin Baker, so I'm obviously very pleased for him."

Today a whole merchandising industry has grown up round the show. Had Deborah seen any of the Target novelisations of the stories? "No, I haven't. Somebody did once push a book in front of me and said 'Please sign that, Miss Watling', and I did – one with me on the front screaming as usual, but that's all I've seen of them."

Deborah Watling had had to drop out of appearing in *The Five Doctors*. Why had this been at such short notice? "John Nathan-Turner approached me to do it and I accepted, but then *The Dave Allen Show* came up. Shortly after I had accepted this in favour of the special, the series was cancelled, the lot. As a result I lost out on both things and I was very annoyed. But I would return as Victoria if asked." Perhaps in the film remake of *Evil of the Daleks* suggested by Patrick Troughton? "Yes, please. I'm certainly available!"

Above: *Deborah Watling with Frazer Hines as Jamie in a scene from* The Evil of the Daleks. Below: *Victoria is menaced by* The Ice Warriors.

It's clear that Deborah Watling had a marvellous year in *Doctor Who*, made a lot of friends and had a lot of fun. What was it then that had led her to make the decision to move on? "I knew that I'd like to do a year when I joined. I also knew that they'd have liked me to do more than that, but I decided to go. I thought it was time, so I gave three months notice. You see, I'd learned a lot about television and I felt I had to get out and into the theatre to learn something about that. They did try pretty hard to keep me on – I was already in the next six storylines – but no, I had to go. It was terribly sad, like the end of an era for me."

The effect that it had on Deborah Watling's career was similar to that experienced by many of her colleagues on the show. "I was out of work for about six months before I got another TV series, but that wasn't surprising and it didn't really harm me at all in the long run. I never regretted doing *Doctor Who*."

Since then Deborah has done several television series, including *The Newcomers, The Power Game, Rising Damp, Lillie*, and *Danger UXB*. She has also appeared in two British films: one, *Take Me High*, with Cliff Richard and one with David Essex. "I invested my *Who* earnings in a boutique but I didn't involve myself enough and it didn't work." Deborah says she's now waiting for a new peak to her career: "I want to be discovered for the nth time, I'm due to be. I'll be in panto again this year and in February I think I'll need a holiday."

It only remains to wish the charming and talented Deborah Watling all the best for the future, and perhaps we can all hope for that film of *Evil of the Daleks* too!

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The latest issue of Starburst, Britain's top fantasy magazine is *STILL* on sale wherever better magazines are sold. Starburst 68 covers features animator Don (*Secret of Nimh*) Bluth and some of the characters from his revolutionary new concept in arcade video gaming, *Dragon's Lair*. Other features include "Apocalypse Then!", a look at how Hollywood has treated the Atomic Bomb with special reference to the controversial TV movie *The Day After*; an interview with *Never Say Never Again* Special Effects designer Guy Alimo; a preview of the forthcoming fantasy film *Dreamscape* and a retrospective look at that classic science fiction movie *Them!*

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EXTRA! WE INTERVIEW "BIG MEAT EATER" DIRECTOR CHRIS WINDSOR

GUEST STARS IN THE 2

Top row (l to r): *Ingrid Pitt as Solow, with the Doctor, in the first story of the 21st season,* **Warriors of the Deep.** *Rula Lenska plays Styles in* **Resurrection of the Daleks.** *Barbara Shelley as Sorasta in* **Planet of Fire.** *In* **Frontios** *Lesley Dunlop appears as Norna.*

21ST SEASON

Bottom row (l to r): *Polly James as Jane Hampden in* **The Awakening.** *Peter Gilmore in* **Frontios** *as Brazen. In* **Planet of Fire** *Peter Wyngarde plays Timanov. Rodney Bewes as Stien in* **Ressurection of the Daleks.**

Feature by Justin Richards

BORUSA

During the space of the four *Doctor Who* stories in which he has appeared, each time in a different regeneration, Borusa has climbed from the position of Cardinal via Chancellor to President. Finally he appeared as the Time Lord responsible for the troubles which faced *The Five Doctors*.

Despite the importance of the character, his first appearance was almost inconsequential, marked only by his harsh words to Commentator Runcible in *The Deadly Assassin*, and it is only later in that same story that he becomes a key figure. That said, all the traits of character that go into each of his later incarnations, and which slowly resolve into the dangerous fanatic who dares to challenge Rassilon for eternal life, are already present in this first encounter. From what passes between Borusa and Runcible we learn that Borusa has only recently been elevated to Cardinal, as which he is in charge of the powerful Prydonian Chapter of Time Lords. What we see of his character is harsh and sardonic. Even so, Borusa strikes us as the obvious person to assume charge once Chancellor Goth is discredited. It is he for example who sends Commander Hilred to staser the Master's dead body, and devises the story which will be made public. He has no qualms about adapting the truth, making Goth a hero, and leaving the Doctor's part in the affair unmentioned. By the end of *The Deadly Assassin*, Borusa is totally in charge of the government of Gallifrey. It is possible that from this position he sees the problem the situation has thrown up – the Doctor's right to the Presidency, certainly he is anxious to be rid of the Doctor as soon as possible. Even as he tells the Doctor, "You will never amount

to anything in the galaxy while you retain this propensity for vulgar facetiousness," Borusa may realise that the Doctor is President of the Time Lords. What he does not realise is that the Doctor does *not want* to amount to anything.

One of the few emotions that Borusa displays in *The Deadly Assassin* is his fondness for the Doctor, he awards him "nine out of ten" reminding us of the time when Borusa was the Doctor's tutor at the Academy. This fondness and mutual respect comes more to the fore in Borusa's next story, *The Invasion Of Time*. It is a truly touching scene when the Doctor has to apologise to Chancellor Borusa for the insults he has thrown at him by way of convincing the telepathic Vardans that he is on their side. Borusa tells the Doctor that as President he need not apologise, but they both know that as a friend he must. Yet even so, it is far from clear where Borusa's loyalties lie exactly, for later in the same story the Doctor faces the first possibility that Borusa may be less trustworthy than he seems. When escaping from the Sontarans, the Doctor, Leela and their party seek refuge in the President's Office where they meet Borusa waiting for them — with a staser pointing their way. He trusts no one completely, although he is willing to believe the Doctor's assurance that his friends are what they seem.

Also exhibited in this story is Borusa's keen mind — he has the sense to see that the lead door to the President's Office is reinforced with a titanium-based alloy which holds up the Sontarans for long enough for the Doctor to escape with Borusa, and he wears a portable face-shield. At the same time, Borusa is able to admit his own weaknesses; where the Vardans are concerned he is "as transparent as good old fashioned glass." Realising this, he has the bravery to face them, and get shot rather than risk revealing the Doctor's plans.

From his words to the Doctor as the latter tries to find the Great Key, we learn something of the Doctor's education at Borusa's hands, particularly the training in detachment. The Doctor's training, it seems, has lapsed, but Borusa still cares little for the individuals who are dying in the battle with Stor's warriors — and such detachment may breed ruthlessness. However, Borusa is more concerned with such things as the indignity of having to run for his life from the Sontarans. But the seeds are sown already in his character for the single-mindedness which will later be his undoing. The cunning is already manifest, the concealed door in his quarters opening to the words: "There's nothing more useless than a lock with a voice print," while one wall of his room is hung with keys in case anyone should realise that he possesses the Great Key. Borusa realises that anyone clever enough to reach this conclusion, however, will have read his essay on reason and so will know that a tree is best hidden in a forest. So despite the forest of keys, the real Great Key actually functions in the keyhole of his desk drawer — overlooked not because it is in a crowd, but because of its apparent insignificance and because it is so obvious. With such a basically devious character, it is hardly surprising that Borusa believes that "only in mathmatics will we find truth."

Borusa is devious throughout his lives (he is after all a politician), but it is in *Arc Of Infinity* that his reserve and detachment begin to take over, perhaps enhanced by the change of character which occurs when Time Lords regenerate. In this story he places necessity, as he sees it, above even his friendship for the Doctor, and allows the order for his termination to go through. In fact he condones it. Able to shut out completely, it seems, the emotional implications of the death of his former pupil, Borusa does not even try to find an alternative solution. The growing gap between the President who will not try to save his friend if it means altering his decisions, and the Doctor, who saves Tegan from the Cyberleader at the expense of his freedom and his argument in *Earthshock*, is becoming more and more apparent. That said, Borusa still retains some vestige of sympathy — for Nyssa at the Doctor's termination, and also for Omega (the renegade Time Lord). ►

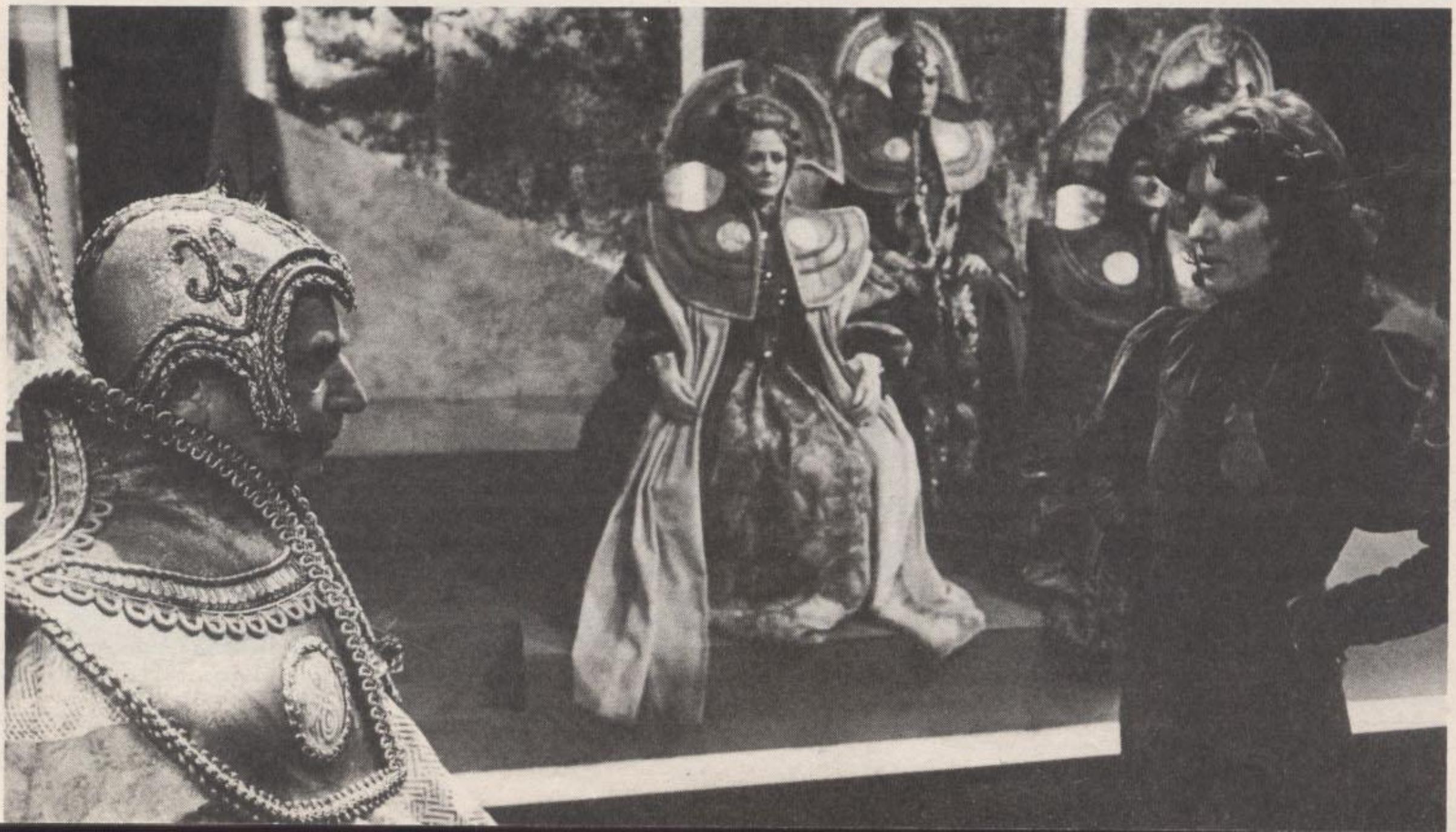
In Arc of Infinity *the Lord President (Leonard Sachs), along with Nyssa and the Doctor, are held at gunpoint by a member of the Gallifreyan High Council.*

In his next regeneration, Borusa's stubborness too is enhanced – as the Castellan points out – and his cunning, deviousness and detachment emotionally rise to a peak where he sees political necessity as more important even than morality. He believes himself to be the best person to rule Gallifrey, as he has done for so long, and will go to any lengths to do so. He craves the power that he had when he could rule from the sidelines, rather than being bound to the restraints of the President's position (which he had refused twice in earlier life according to the novel of *The Deadly Assassin*), and the only way he sees to achieve this is to be President Eternal.

By *The Five Doctors*, Borusa has learned how easily the Doctor can read his actions and so he goes out of his way to cover his tracks – the master learns from the student. He is willing to sacrifice the Castellan's life in order to keep the Doctor's confidence for as long as possible, although he is not surprised when the fifth Doctor does guess who is behind the reactivation of the Death Zone and his kidnapping. Borusa almost succeeds in keeping his secret by making sure that the Doctors are too preoccupied with Cybermen, Yeti, Daleks and even a Raston Warrior Robot to give enough thought to the identity of the force behind them. Only when he is able to relax for a while in the Capitol does the fifth Doctor realise the truth. Hence also Borusa's dismay at the Inner Council's decision to send the Master into the Zone – for unlike the other Time Lords sent, he is as sure to survive it as the Doctor, and Borusa wants the Doctor to have as little help and as much distraction as possible. The Master and the Doctor have a rapport which Borusa fears.

As it turns out, Borusa has reckoned without the superior cunning of Rassilon himself, who has foreseen the rise of such a fanatic as Borusa becomes, and has made provision for it. So it is that Borusa's term of office ends, just as those same qualities that the Council see in the Master – determination, experience, ruthlessness and cunning – combine to make Borusa just as amoral. They are qualities which Borusa is learning to appreciate rather than curb, and this is his downfall. ●

Above: *Leonard Sachs as the Lord President.* Below: *Nyssa (Sarah Sutton) confronts the High Council of Gallifrey in* Arc of Infinity.



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The Caves of ANDROZANI preview

The first Doctor muttered something about his old body wearing thin, the second protested that the Time Lords couldn't change his appearance without his approval. The third Doctor claimed, as he lay dying, that where there is still life, there's hope and the fourth declared "It's the end, but the moment has been prepared for." Four of the most traumatic moments in the life of that strange traveller in time and space known to us only as The Doctor. And now, as his fifth "life" comes to a close we know that he is to go through the whole process again and emerge as different in character as his predecessors, and likewise still retain that air of *je ne sais quoi* that all five have so far possessed.

It hardly seems yesterday since *Doctor Who* fans all over Britain, the world even, awaited with baited breath the arrival of Peter Davison, stepping straight into the shoes of the phenomenally successful Tom Baker. Is it really ten years since Jon Pertwee's Doctor faded from our screens? Did the Patrick Troughton era really finish way back in 1969? Can it be nearly *eighteen* years since the late William Hartnell's Doctor collapsed on the floor of his TARDIS and, under the amazed gaze of his companions Ben and Polly, changed for the first time? How long will it be before we look back and ask is it truly X number of years since the fifth Doctor gasped his last? Yet here we are again, regeneration time and as usual for the Doctor, all is unlikely to be well.

Unlike Romana, the Master or Borusa, the whole process seems to affect the Doctor in the severest way. Is this because his life is so terribly dangerous? Has he been away from the safety of his home planet, Gallifrey, for too long? And what will happen now he has no Zero Room, that place of safety within the TARDIS that helped save his life last time?

As before, the Doctor has help from a friend to see him through this difficult stage. After Ben and Polly there was good old stoic Lethbridge-Stewart to help him. Then for the third transformation the Brigadier was joined by the erstwhile Sarah-Jane Smith, and the fifth Doctor had the aid of Tegan, Nyssa and Adric to pull him, literally, together. Now he only has Peri, a relative newcomer to the Doctor's life. Can she, alone, hope to cope? Perhaps a Time Lord or two might help? After all, whether it being the High Council, Kan'Po or the Master, Time Lords seem to have had a hand in his regenerations before. And what role will the TARDIS play? The Doctor claimed he couldn't have survived his first change without it. The third Doctor was brought back home to Earth by it and the fifth Doctor used the properties of its Zero Room to provide shelter.

Some, if not all of these questions may be answered in *The Caves of Androzani*, the sixth story of this current season written by the tremendously talented Robert Holmes, reckoned by a great many fans of the series over its twenty-one years to be the best writer to grace the show. His long record goes right back to 1969 and the story *The Krotons*, a story sadly remembered more for its appalling production values than the script. After that came *The Space Pirates*, a pure space opera, consisting of smugglers, beautiful young girls, long-lost fathers and tough no-nonsense generals determined to follow the rule book whatever. Then, proving that Holmes is no stranger to regenerations, there was *Spearhead From Space*, one of the truly great classics from the programme's history which amongst other things introduced Jon Pertwee, the UNIT concept as a regular feature, Liz Shaw and of course the fantastically popular Autons. *Terror of The Autons* a season later, introduced the Master, as well as reintroducing the Nestene killers. *Carnival of Monsters* followed a couple of years later, and that was soon followed by the premiere Sontaran story, *The Time Warrior*. Both these last two stories relied heavily on one of Holmes' favourite topics, language, it's colloquialisms and dialects, whether the carnival patter of Vorg or the medieval brutishness of Irongron. Towards the end of the eleventh season, Robert Holmes took over the mantle of script editor, producing such classics as *Ark In Space, Pyramids of Mars*, with Lewis Grieffer, *The Deadly Assassin* and *Talons Of Weng-Chiang*. Once Graham Williams took over, Holmes decided the time had come for a change and despite Williams' attempts to keep him, the writer left the series, although giving us *Sunmakers* and *Power of Kroll* since. It is *Sunmakers* to which *Caves of Androzani* maybe owes its heritage most of all, though undoubtedly, Robert Holmes has taken the best of everything, mixed it together and come up with a likely contender for this season's poll topper.

The story is directed by *Doctor Who* newcomer Graeme Harper and features a very impressive cast. Peter Davison's ex-*Sink or Swim* 'brother' Robert Glenister plays Salateen, and former Royal Ballet star Christopher Gable is Sharaz Jek. John Normington plays Morgus, Maurice Roeves is Stotz, ex-*Ace of Wands* (remember that?) co-star Roy Holder plays Krelper and on the side of the women is Barbara Kinghorn as Timmin. Barbara is incidentally the wife of Castellan from *Arc of Infinity* and *The Five Doctors*, Paul Jerricho.

Also in the cast is a new monster, called the Magma, and the geologists amongst you will recognise the word Magma as a substance found below ground. Whether this is an indication of the creature's origins is anyone's guess, but all will soon be revealed. Outside location, as with the previous two stories, has been used, this time the crew travelled down to Dorset to film.

The Caves of Androzani should be on your screens at around the time you read this, and as it is a Robert Holmes story, a regeneration story, and contains such a strong cast, it is eagerly awaited.

interview

CHRIS ACHILLEOS

The name Chris Achilleos may not mean much to some readers of this magazine but to many others the name conjures up happy memories of the early *Doctor Who* novelisations from Target, for he was the first cover artist on the books and his work for them spanned nearly three years and 31 covers. Although many of the books have now been reprinted with new covers, Chris' artwork is still used on a good few. But Chris Achilleos is not only an illustrator of *Doctor Who* books, he is a well known figure in the fantasy world for his many covers and pieces for fantasy books and magazines. Not bad for someone who, when he came over from Cyprus, could hardly read English, but I'll let Chris take up his story . . .

"When I first came over to this country at the age of twelve (I was born in Cyprus, September 1947), I found it very hard going at school as I could neither read nor write English very well. As a result of this I tended to enjoy and be better at the practical subjects. I used to spend most of my time at school reading comics like *The Eagle* and *The Lion* and the thing that I enjoyed most of all was drawing. I used to draw a lot at home as well. I was a very quiet child, and I didn't go out much, instead I used to stay in my room reading comics and drawing; I remember that the paper was never big enough and so I bought plain white wallpaper and drew on that. They were really crazy drawings, but I've still got some of them — they're all yellow and crumbling now, but I kept them. They were of Roman Centurians, Barbarians, big battle scenes, that sort of thing.

"When I left school I knew exactly what I wanted to be: a commercial illustrator. I went to Hornsey College of Art from 1966 to 1969, but they didn't have an illustrative course, so I did Technical and Scientific illustration, because that way I figured that I'd get to do more actual drawing as opposed to graphics. In fact, as it turned out, I would have been better off doing graphics, as I had to do a lot of very boring things like taking a blueprint of an old gearbox and drawing it in perspective. Luckily, as well as that we did a lot of life-drawing, which was good for me — dead lizards and birds, things like that. One of my tutors, Colin Rattray, was very good and he helped me a lot as he knew that I wasn't really on the right course. In fact he let me do more of less what I wanted during his classes.

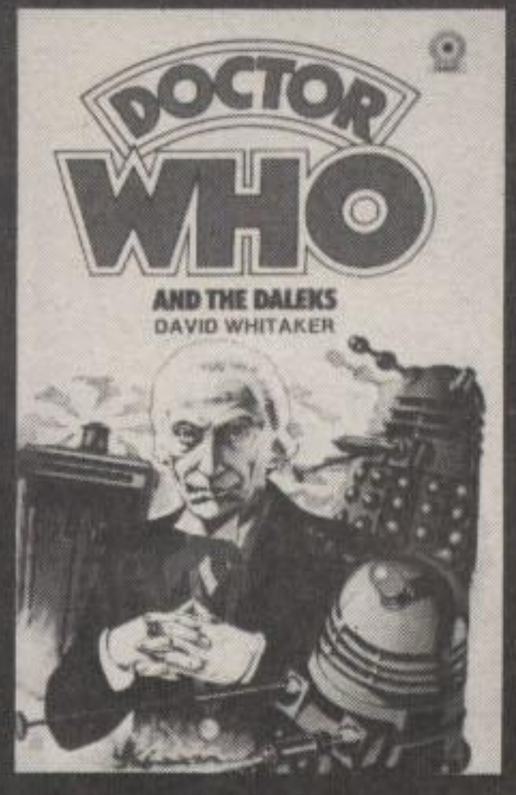
"At that time, Frank Bellamy was, and still is, my hero. It was a terrible loss when he died, as, in my opinion he was the best illustrator in his field. When I was a kid, the centre spreads in the comics were always my main incentive to buy them, and Frank Bellamy was doing the spreads for *The Eagle* then, and that was my ambition, to do a centre spread. I took a scene from a book and worked it up into the sort of thing that I wanted, very much influenced by Bellamy. That worked quite well so I did another for *War of the Worlds*.

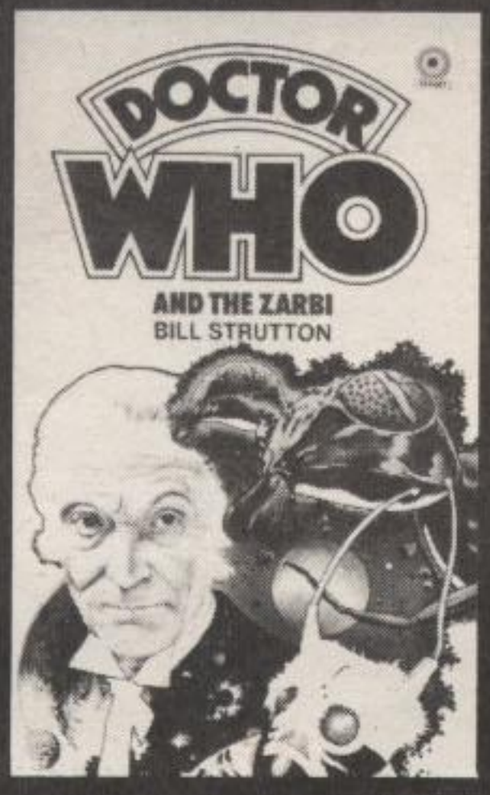
"My tutor had seen what I was doing and was impressed. As well as his part-time teaching, he had clients of his own, and he got this commission from what was then a new publishing firm, Mitchell Beasley (they now do glossy coffee-table books), to do a book with Patrick Moore about the Moon landings. It must have been around '68 or '69 because they had just happened or were about to happen. Anyway, Colin asked me to come in on it. We spent a whole weekend, non-stop, making up the 'dummy' for this book (a dummy is something that has to look as close to the intended final product as possible) with Patrick Moore on the typewriter and Colin, myself and others working hard to produce it. I didn't sleep at all, and I think Colin crashed out on the floor at one point. However, we got it all done, and when the book was ready for publishing, they asked me to do the cover. That was the very first thing that I had published, and I wasn't even out of college!

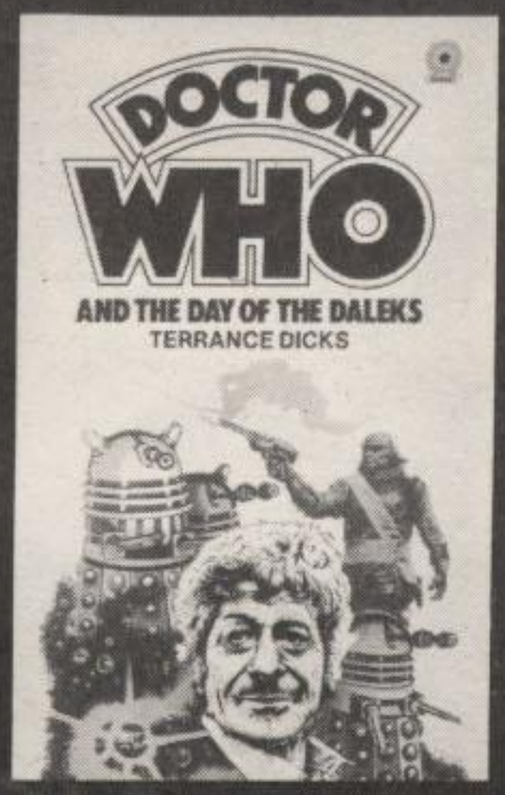
"After college I wandered from job to job for a while, and then I joined Tandem Books. They had a freelance art director there, Brian Boyle, who I got on quite well with. I was doing mainly paste-ups, with the occasional cover of my own to break the monotony. After about a year and a half, I left there and went to work for an agency that handled freelance artists. One day I got this call from Brian Boyle who said that Tandem were doing three *Doctor Who* books, and would I like to do the covers? They wanted to have something like the ones that Frank Bellamy had done for the *Radio Times*; in fact it turned out that they had already asked Frank if he would do them but he had turned them down, so they asked if I would do them in that style.

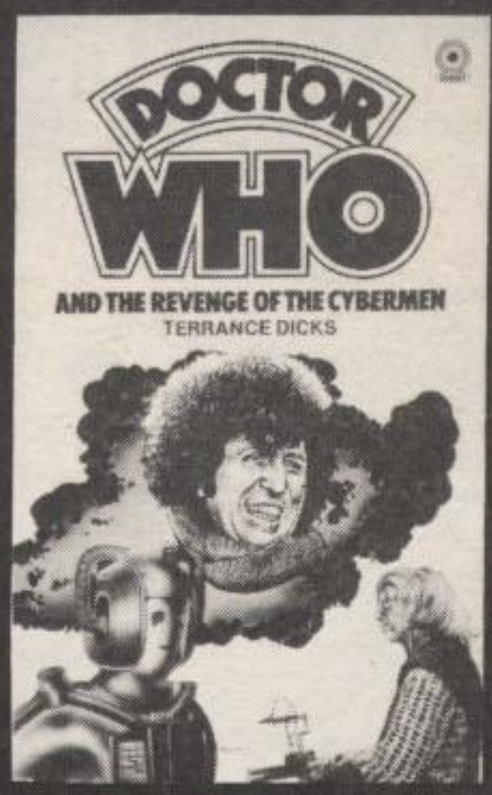
"At first I just had three to do (*The Daleks, The Crusaders* and *The Zarbi*), and I didn't know whether they intended to continue the series or not. After that there was quite a long gap of about six to twelve months and then they asked if I would do another one, that was *The Cave Monsters*. They just asked me for them one at a time at first, they didn't tell me that it would end up as one a month! As it took me at least a week to do each one, it was taking up too much of my time and I didn't have time to do the other commissions that were coming in, so I asked if I could stop doing them. By that time, the books were very popular and they were getting a lot of letters for me from the readers, and Liz, the editor of the children's books, even wanted to form a fan club around me! I said that I couldn't really handle that, answering all those letters. I was getting a lot of mail from kids, and in fact still do; I did my best, but I just couldn't answer all of them, so if any of you reading this were one of those people, please accept my apologies!

"Anyway, Tandem did try to find someone else to do the covers but they found it very difficult so they kept on coming back to me and asking if I would ➤









do a couple more to give them more time. As Peter Brookes was working with me when I was at Tandem, Brian asked him to do some covers (*The Giant Robot, Terror of the Autons* and *The Green Death*). He had a different approach from me, I tended to make my stuff larger than life, and it didn't seem to be very successful. They got a lot of letters from the readers asking what had happened, and so I had to take over again. I think that maybe Peter didn't have his heart in that kind of thing as his artwork is normally very graphic and quite different.

"Later when Tandem was taken over by W.H. Allen, we got a new art director, Don Rody, who gave me another half dozen to do. I explained that I really had to stop doing so many covers as my other work was being squeezed out, so he said he would find someone else. However, it wasn't quite that easy. He tried a few other illustrators out and although they were all good (I personally preferred the artist who went back to the 'larger than life' idea, Jeff Cummins), that broke the 'tradition' of using the Frank Bellamy style.

"When I was doing the covers for the *Who* books, the BBC provided me with some photographic material and synopses

art has sold a lot of them over the years. For example, there may be a book filling up the shelves in a warehouse because no-one's buying it, then someone puts a new cover on it and the sales go up dramatically. That was what happened with the *Gor* series. Sphere asked me to do a new cover for Anne McCaffrey's *Dragonquest*, which hadn't been selling all that well, and when it came out with the new cover it sold more copies than the book of the month!

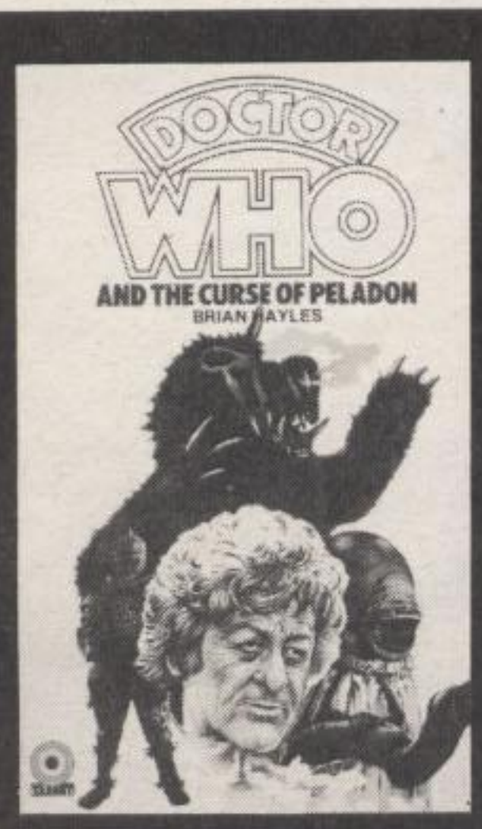
"As far as designing the *Doctor Who* covers went, it was left entirely up to me. The art director would tell me which one was next, and I just gave him the finished product, which was how I managed to get away with so much.

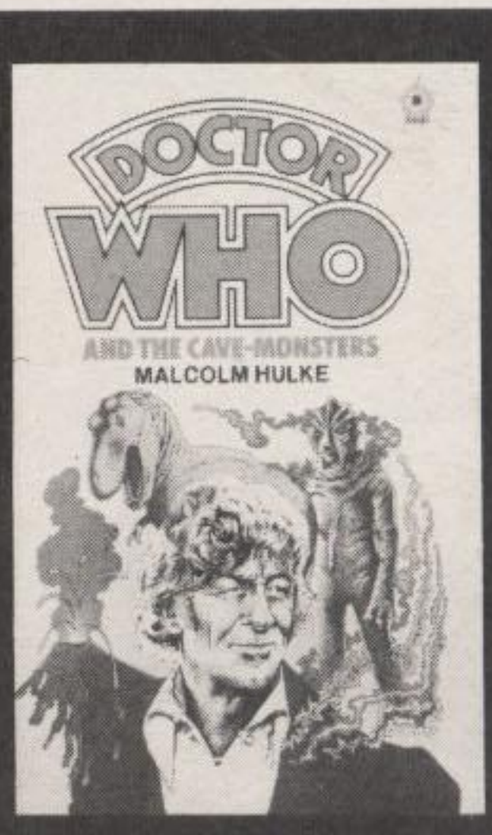
"I have had some arguments over some of the covers that I've done, though. When I did *The Zarbi*, which was the first cover that I completed, and first heard the basic plot, I thought great, I can do these fantastic giant ants! But the BBC asked, quite rightly, that the Zarbi should look like those which appeared in the TV series, so I had to change it. I also wanted to change the Daleks a bit, make some of them different. There must be all sorts of Daleks, different ranks, with different functions, so that's why

fiction and fantasy covers. In fact, when we did the book of my work, *Beauty and The Beast*, I submitted a mixture of things that I'd done. But in the end they only included the fantasy stuff.

"I was once interviewed by a pop music paper, about the Whitesnake album cover that I did, and this lady reporter kept asking me about my attitude to women! She tried to make out that all my work of 'fantasy females' for some of the adult magazines reflected some kind of male chauvinism, that I only regard women as sex objects or whatever. That's rubbish of course. It's my work, I'm not trying to say anything, I'm just trying to make a living. Some women like them, some don't – that's OK. Anyway, I didn't like the way her interview turned out because she'd obviously set out to make a point and she really hadn't taken any notice of what I'd said.

"I am currently involved with a series of covers for Corgi, who are reprinting James Blish's *Star Trek* books. My first reaction was one of joy, as I'd always been a fan of the programme, but when I actually came to do the artwork I realised that because the stories are based on the actual TV episodes, my artwork had to be very faithful to the characters, space-





to work from, but I tended not to use it as I knew the stories anyway from the TV series and so I didn't read the books either. Generally, when you illustrate a book, you get a copy of it and either it's a re-print, in which case you can have a look at what the other fellow's done, or if it's new, you just read through a manuscript quickly, looking for something visually exciting, maybe an actual scene in the book, but the cover is more than just an illustration of a particular bit of the book, it has to be a graphic interpretation of it. You've got to take the whole concept of it and put that on the cover. If you are going to put, say, the hero on the front, then you've got to go by the description in the book, but the design of the thing is up to you. The cover is important in selling a novel. My

the ones on the cover of *Doctor Who and the Daleks* don't look the same. When I came to do the second set of books, I wanted to leave out the Doctor's face from some of them. Now I hear they have a policy of only using the current Doctor's face, and that seems logical to me; what would William Hartnell's face mean to the younger viewers? However, they wouldn't let me do that for ages. Then I put the workd "Kklak!" on *The Dinosaur Invasion* – they didn't let me do that again.

"As well as the *Doctor Who* work, I am known for my fantasy work, but that's not all that I do. I've done cinema posters, greetings cards, advertisements, pin-ups, you name it . . . after all, I am a commercial illustrator. I don't necessarily want to be known just for my science

ships, aliens, etc. Corgi had no reference material for me to use and that left me with an impossible task. Luckily a great fan of the series, Jean Donkin, came to my rescue and supplied me with the material I needed. I have now completed the first five covers, with more to come. I would hopefully like to complete the series."

If you are interested in Chris Achilleos' work, there is a portfolio book available containing many of his paintings up to 1977. It also includes several of his *Doctor Who* covers. The book is *Beauty and the Beast*, published by Paper Tiger. Also, for the older readers, there was a calendar published last year of 12 paintings of Chris' Fantasy Girls. The paintings are also available as a set. ●

cont'd from page 10

UH... THAT'S WHERE I COME IN. BET YOU WERE WONDERING, HUH? I'M THE COMPANY MODERATOR. WHEN THINGS GET A LITTLE **EXTREME**, I MODERATE 'EM. KNOW WHAT I MEAN?

WELL, THREE WEEKS I'VE BEEN ON THIS LITTLE JAUNT. STRICTLY FREELANCE, YOU UNDERSTAND. CASH IN ADVANCE...

AND I CAN TELL YOU, DOGBOLTER'S GETTING WORRIED.

I'VE HIT EVERY LIKELY LOOKING TARGET FROM HERE TO NEXT CHRISTMAS. I'VE BEEN IN HYPERSPACE, SUB-SPACE, NON-SPACE AND PARKING SPACE...

NO DEAL.

AH... CORRECTION. COMPUTER'S ONTO SOMETHING. THIS TIME I AIN'T PUSSYFOOTIN' AROUND.

THIS TIME THERE WON'T BE NO NEXT TIME.

THIS TIME I'M GONNA GET **PERSONAL**. BECAUSE THIS ONE'S FOR **REAL**!

IS THIS REALLY **IT**, DOC? AM I **HOME**?

WELL. IT'S NOT AKRON, OHIO, BUT IT'S **EARTH**. THE SAME TIME, THE SAME PLACE THAT WE FIRST MET!

I'LL TAKE MY CHANCES HERE, DOC.

NO OFFENCE, BUT I'VE HAD ENOUGH JAUNTING AROUND FOR ONE LIFETIME.

POLICE BOX

WHAT THE HECK IS **THAT**?

WHABB!

WHABB!

WHABB!

BLAM!

BLAM!

BLAM!

ALL THAT **ARMOUR** I WAS WEARING, DESIGNED TO DEFLECT ENERGY PARTICLES. NOBODY TOLD ME ABOUT **HOT LEAD**...

I TOOK THREE IN THE GUT. THAT WAS WHEN I FOUND OUT. THAT SONG I COULD'NT SHAKE... IT WAS ON MY HEAD TAPES. THE STUPID THING HAD **JAMMED**...

WE'LL MEET AGAIN DON'T KNOW WHERE DON'T KNOW WHEEEEEN

BUT I KNOW WE'LL MEET AGAIN SOME SUNN-EE DAAAY

LOOKS LIKE... I JUST DIDN'T MAKE IT... DOC...

KEEP SMILIN' THROUGH JUST LIKE YOU ALWAYS DOOOO

'TIL THE BLUE SKIES CHASE THE...

BLAM! BLAM!

I THOUGHT I WAS A GONER. BUT YOU KNOW WHAT? THE SUCKER JUST PUT TWO MORE SLUGS INTO MY **HEADPIECE!**

RUINED. JUST PLAIN RUINED.

THEN HE DROPPED ME OFF AT THE NEAREST CIVILISED OUTPOST.

NOW I'M ALL WIRED UP ON THESE LIFE-SUPPORTS. AND THEY TELL ME I'M GONNA **PULL THROUGH.** HOW ABOUT THAT?

MR. DOGBOLTER WANTS THAT TIME-MACHINE. AND IF HE CAN'T HAVE IT, **NOBODY** CAN. AND AS FOR IT'S PRESENT OWNER...

HE WON'T **REST** 'TIL HE SEES HIS **HEAD** ON A POLE!

LIFE SUPPORT

ON

OFF

HEY! WH-WHAT ARE YOU **DOING,** YOU LITTLE...

GGGAAAAAHHHH...

MR. DOGBOLTER SAID YOU WEREN'T TO BE DISTURBED AFTER MY VISIT. NOT BY ANYONE. NO DOCTORS. NO NURSES. NOBODY.

AND HE TOLD ME TO TELL YOU... "GOODBYE."

THE END.

-THE TWIN DILEMMA-

TWIN preview

The period immediately after regeneration is never a happy one. Somehow the Doctor never finds time for the rest he needs but is catapulted straight into danger, be it Daleks on a far distant Earth colony, Autons in Essex, Robot K1 in rural England or the wicked Master in the make-believe world of Castrovalva. Exactly where the first Colin Baker story, *The Twin Dilemma*, takes place and what he is up against are closely guarded secrets, but rest assured, the answers will be every bit as exciting and worrying (for the Doctor) as the previous post-transmutation tales. In *Castrovalva*, Peter Davison's Doctor informed us all that the regeneration would be more difficult than usual. By *The Twin Dilemma*'s standards, *that* regeneration was easy! Colin Baker is entering the fray quickly and fiercely, clad only in his "totally tasteless" outfit, aided by the plucky American student, Peri Brown and, as always, with the sanctuary of his TARDIS not far behind.

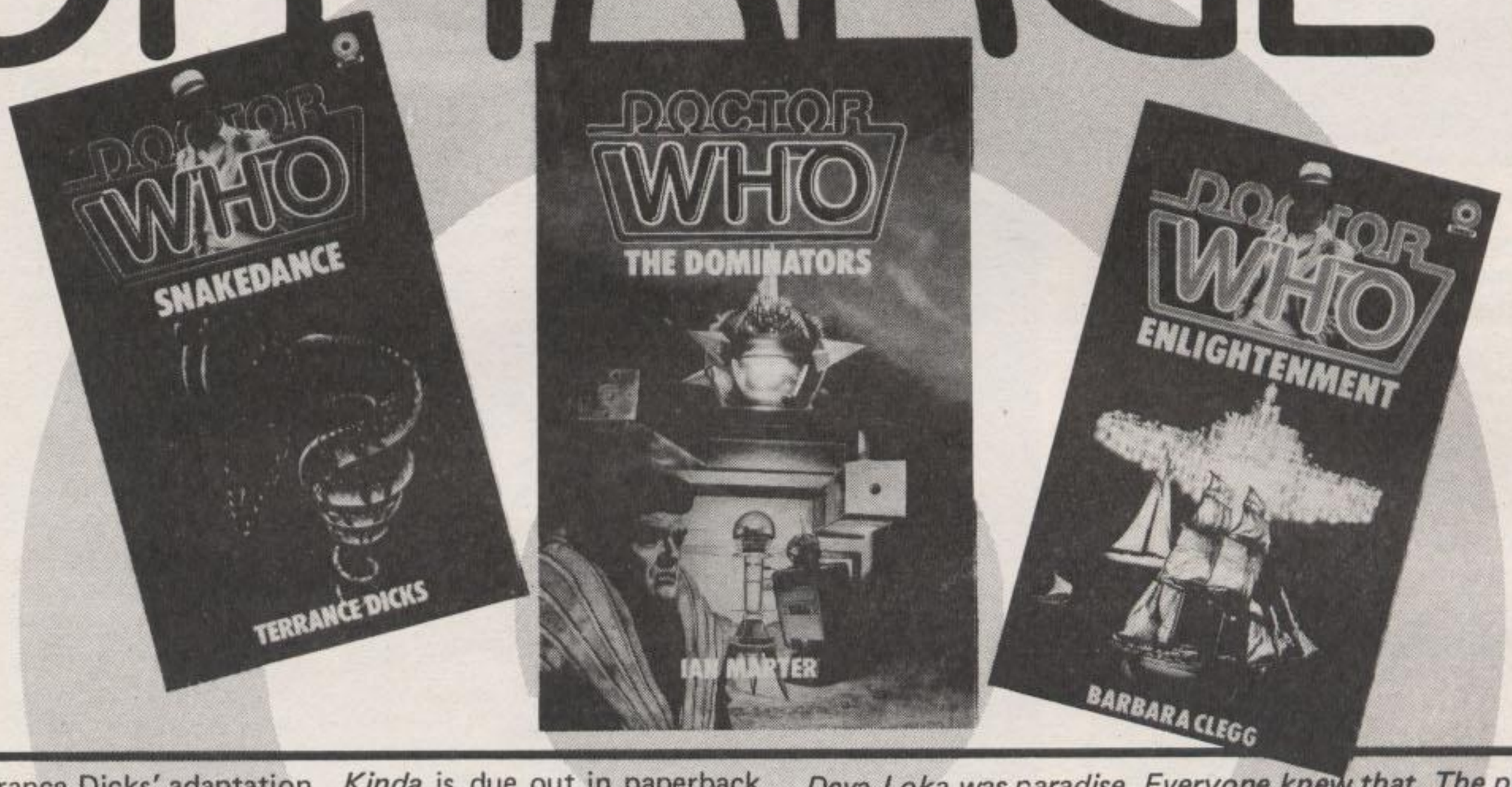
The Twin Dilemma is, sadly, another one of an alarming number of stories affected by a force greater than the Daleks, more persistent than the Cybermen and twice as unpredictable as Turlough – yes, the BBC unions. As this preview is written, *The Twin Dilemma* ought to be going into the studio during February – a whole month later than originally scheduled. Location filming will, unusually, take place *after* the studio work, leaving very little time for post production work such as the special and visual effects, editing, sound dubbing, music scoring, etc., before transmission in late March. Let us hope that producer John Nathan-Turner succeeds in his aims and the story will be produced in time. If not, presumably it will, like *Resurrection of the Daleks* was, be held over to the twenty second season.

Above: *A portrait of Colin Baker.* Below: *Nicola Bryant as Perpugilliam.*

As it stands, *The Twin Dilemma* has been written by newcomer Anthony Steven and is directed by *The Five Doctors* helmsman, Peter Moffatt. The story, as the title suggests, involves a set of twins (played by real-life twins) and stars Maurice Denham as Edgeworth and *Diana* star Kevin McNally as Hugo.

Whatever the outcome, *The Twin Dilemma* is all set to start the sixth incarnation of the Doctor off in splendid style and should be yet another strong contender for this year's season poll winner – but haven't we said that about quite a few stories this season? ●

ON TARGET



Terrance Dicks' adaptation of Christopher Bailey's excellent *Kinda* is one of the latest books to be published by WH Allen and their paperback imprint, Target Books. This, their 82nd paperback book is not, unfortunately, one of their greatest — Dicks does not seem to have put a great deal of thought or imagination into the book, either on the descriptive or character front — his humans, especially Hindle, seem very lacklustre and the Kinda (surely there was room to give the reader a bit of background to the race) are as bland and faceless as can be. So much so that when Aris is infected by the Mara, one has difficulty in imagining him any different from the rest of the tribe. It seems a shame that any book, let alone one with such a strong story as this, is being written as if the fact that it was televised a scant two years ago is an excuse not to write for the future. A "new" reader, in ten years time who picks up this book will in all probability be totally lost as to the plot. Pick up and read any chapter from Terrance Dicks' *Auton Invasion* or *Day of the Daleks* and within minutes you'll be enthralled, unable to put it down. Do the same with *Kinda* and the chapter will mean nothing.

Kinda is due out in paperback this month, retailing at £1.35.

Photographic covers seem to have been dropped and the cover to the follow-up book to *Kinda, Snakedance*, also by Terrance Dicks, is a stunning Andrew Skilleter painting, showing a snake coiling towards the reader, with a planet, presumably Manussa, between its jaws. Above this is the *Doctor Who* logo, with a small photo of Peter Davison woven into it (the overall effect of which isn't particularly successful, and I am pleased to know that it has been dropped from the cover of the forthcoming *Warriors of the Deep* cover). Unlike its predecessor, *Snakedance* conveys all the splendour of the Manussan festivities and especially the final event where the Mara tries to bring itself back into solid existence. Also, unlike *Kinda*, Dicks has portrayed each character perfectly, especially Lon and his mother whose aristocratic arrogance play foil to the innocent eagerness of Dugdale and Ambril. The latter's devotion to his heritage being stronger in print than on television. The success of *Snakedance* on television was due to it's non-stop action, one of the best scenes being when Tegan almost succumbs to the Mara early on.

Deva Loka was paradise. Everyone knew that. The planet's surface was covered with rich sub-tropical jungles, and warm blue seas. The climate was temperate, the trees were laden with exotic fruits, all edible and delicious. None of the creatures on either land or sea were really dangerous. Even the local Intelligent Life Forms were harmless. A race of gentle humanoids called the Kinda, they were mild, utterly peacable, and apparently mute.

No doubt about it, Deva Loka was paradise.

A paradise where people disappeared.

Suddenly Tegan sat bolt upright, and spoke in a deep, harsh voice. "Is it surprising?" There was a terrible, mocking laugh. "Look now!"

Madame Zara stared as if hypnotised into her own crystal ball. She saw swirling mists, then a gradually solidifying shape. The shape of a snake's skull, with gnashing, drooling jaws. She screamed in terror as the crystal ball shattered into a thousand pieces.

Tegan threw back her head and laughed, a harsh, terrifying laugh. Then, cupping her chin in her hands, she stared fixedly at Madame Zara, seeming to drink in the woman's screams of terror with fierce satisfaction.

Although Dicks seems to use the same descriptions again (and again) – the Mara's voice is nearly always *"harsh and terrible"* and Lon *"snarls"* rather a lot – *Snakedance* is a rather jolly book and highly recommended. By now, the hardback version will be available, with the paperback following around early May.

Late May will see the publication of another paperback based on a 20th season story – this time Barbara Clegg's own novelisation of her outstanding story, *Enlightenment*. And a strange book it is, too. In many ways, it falls into the familiar Terrance Dicks pitfalls, being a straightforward reworking of the script with *"said"* following all the speeches.

For all its faults, *Enlightenment* remains a good read, simply because of the strength of the story, the inclusion of the Guardians (minus Valentine Dyall's less-than-serious demonic laughter), known here as Enlighteners, and the ending in which Turlough makes the choice between good and evil and takes a path fraught with as many dangers and risks that the other could equally have offered. In many ways, *Enlightenment* is Turlough's story, as we finally get to see the "murky" mind that Wrack accuses him of having.

With *Mawdryn Undead* and *Terminus*, *Enlightenment* rounds off the Guardian trilogy fairly and squarely, if a little tame compared to the previous two.

Tame, however, is not a word one usually associates with books from the pen of Ian Marter. Looking back at his previous contributions, one sees a definite style to his writing emerging. *Ark In Space* and *The Sontaran Experiment* took the basic storylines and like the books of the early seventies, reworked them into individual novels to be read as part of a series or separate science fiction books. *The Ribos Operation* then went a step further – keeping up with the *Doctor Who* mythos but adding that very popular ingredient, the "adult" touch – shocks and violence arriving in the written works of *Doctor Who*.

Wrack was pouring a pale golden wine into the silver goblets. She poured carefully, ignoring Turlough . . . "Muscatel," she murmured, and turned sleepy eyes to the boy, as he stood watching her dejectedly from the doorway. "The grapes are grown on an island in the ocean – the Atlantic, I believe they call it on that planet. Its taste was buried deep in the mind I took it from. He was a Captain too – of a ship like this. A buccaneer. I had to dig deep to get it," – she smiled, cruelly – "Very deep. I'm afraid I hurt him."

They were human in form but towered more than two and a half metres in height. Their leather features were starkly chiselled, with thin, bloodless lips and deeply set red-rimmed eyes which burned with a cold green light beneath heavy brows. Their short hair was black and sleeked back like a skullcap, from their shallow foreheads. The creatures were clad in protective suits consisting of black quilted material like rubber, armoured with small overlapping plates and built up around the shoulders so that they appeared to have no necks . . . Like two giant turtles on their hind legs, the figures marched slowly through the soft sand.

In the novelisation of *Enemy of the World* Ian Marter cut out what he thought to be "padding" sections and made the novel tight and gripping. How successful this was depends on one's views and knowledge of the original serial, but there is little doubt that with his latest book, *The Dominators*, the cuts are for the best. In the **Doctor Who Winter Special**, Jeremy Benthan recounts how the five part serial was originally a six-parter, and how the production team cut an episode of Haisman and Lincoln's original screenplay to improve the pacing. Here, Marter proves it could almost have been a four parter, enough incidents occuring in quick succession to be readable and never dull. *The Dominators* is, I believe, one of WH Allen's greatest books in the large *Doctor Who* library, written with not just skill, but almost a love of the material – a rare commodity in a book not written by the author of the original script.

As a tv script, *The Dominators* was very contemporary in 1968, showing as it did, the writers' apparent belief in the folly of the topical pacifism – ideology is all very well, but will it survive in the face of aggression? If "Better dead than Red" was the call of the day, then it was certainly a sentiment that Marter brings out in the simple Dulcians – even Kully, with all his open mindedness and arrogance is still a Dulcian and it takes quite a bit of prompting from Scottish companion, Jamie (whose speech Marter insists on writing in almost phonetic Gaelic which is terribly irritating!), to keep going and fighting.

Without doubt, *The Dominators* best loved characters were the Quarks, and the author turns these admittedly daft looking robots into mechanical creatures of pure evil, especially when he describes their exhilaration after committing murder as *"chuckling"* or *"giggling"*. And of the two villains, there is little doubt that they are very solid characters, from the scheming, enthusiastic Toba, whose sadism almost costs them their project, to Rago, the leader who despite his loathing for the Dulcians, still puts his mission first and kills Tensa not so much with regret but at least with reservation. And Ian Marter pulls no punches in describing the evil aliens.

The Dominators is published in hardback next month, and in paperback early summer, and is a must for all Target book fans.

During the coming months, I hope to be previewing more of WH Allen's offerings, including a couple of historical *Doctor Who* stories such as John Lucarotti's long awaited *Aztecs*, and heralding Gerry Darrs' return to the world of books, *The Highlanders*. If any of these forthcoming titles are half as good as *The Dominators*, then 1984 looks set to be a popular year for Target. ●

A ghost of a smile, chased by a look of sheer, uncomprehending horror flitted across Tensa's fine features. Before he could speak, the robot bleated its warning and then discharged a brief, devastating bolt of energy. Tensa's robe fluttered to the floor around the pulverised remains of his body . . . Rago towered over Senex. "I have no desire to repeat such action."

matrix

data bank

We start off this month with a series of lists. To commence, Craig Henton of Earls Court in London wants a list of the Doctor's companions who are known to have relatives. Well, number one is Susan, whose Grandfather is/was the Doctor. Ian and Barbara never seem to have mentioned family, but young Vicki had a father who Bennett killed on the planet Dido. Steven never spoke of family, and neither did Katarina. Sara Kingdom had a brother (Bret Vyon), Dodo saw her mother when she was up against the Celestial Toymaker and Ben Jackson told Polly how his family lived opposite a brewery. Polly herself never mentioned her folks, likewise Jamie. Victoria Waterfield of course lost her father in the battle with the Daleks. Neither Zoe Herriot or Liz Shaw made any references to kindred. The UNIT regulars didn't appear to have family, although Benton was known to have one or two girlfriends and good old Lethbridge-Stewart did know a "Doris"! Jo Grant had a string-pulling uncle, Sarah-Jane had her Aunt Lavinia but poor old Harry seem relationless. From then on all companions bar Romana have mentioned families: Leela's father died early on in *The Face of Evil*, Adric's brother died in *Full Circle*, Nyssa lost everything in *Keeper of Traken* and Tegan's Aunt Vanessa was seen in *Logopolis*. Turlough's heritage will undoubtedly be revealed in *Planet of Fire* and newcomer Peri Brown certainly possesses a step-father at the start of the same story. If anyone knows any we've missed, please let us know.

Next list is for Richard Scott in New York who wants to know how many Target novelisations bear different titles to their TV originals. Barring the odd 'The' in a title, so far the total is 9. They are *The Zarbi* (really *The Web Planet*), *The Crusaders (The Crusade), The Cybermen (The Moonbase), The Auton Invasion (Spearhead From Space), The Cave Monsters* (based rather loosely on *Doctor Who and the Silurians), The Doomsday Weapon (Colony in Space), The Space War (Frontier in Space), The Dinosaur Invasion* (transposed from *Invasion of the Dinosaurs*) and finally Terrance Dicks' *Loch Ness Monster* (really *Terror of the Zygons*). Another possible contender is *An Unearthly Child* but as no one seems 100 per cent sure exactly what the original title was, we'll leave that for you to decide.

Stephen Morgan wants to know which *Doctor Who* story the cover still of our August '83 issue is from. It comes from the 1964 historical adventure, *Marco Polo*. Likewise Jeremy Clark from Mirfield is interested in the origins of the stills on page 32 of issue 82. Going clockwise, they are from *Castrovalva, Four To Doomsday, Castrovalva* and *Logopolis*.

Still on stills, the first of three questions from Michael Spurrier is about issue 72. He'd like to know what the cover photograph in the background is from. It is from the 1971 classic, *The Claws of Axos*. Michael also wants to know if the episode guide we carried in earlier issues will be updated at some point as it finished rather abruptly with *Black Orchid*. Yes it will, taking us to the end of the current season with *The Twin Dilemma*, in a couple of months time. Thirdly, Michael is aware of a BBC *Doctor Who* short story, which he thinks must have been a Christmas Special, which had Susan Foreman in her own adventure with the Daleks which involved her being captured on Skaro and being forced to read a coded message. Eventually she decodes it and bursts into laughter which frightens the Daleks. The ensuing pandemonium allows Susan to escape. Michael wonders if the story still exists at the BBC. Well, to be honest Michael, you are a little confused. There never was such a programme, although a series of off-monitor stills were woven round the story you outlined in Terry Nation's 1964 *The Dalek Book* published by Panther Books. To date the only spin-off from the series has been *K9 and Company*.

Now that we've pondered over whether the TARDIS is a type 39 or 40 (which for those of you who are still confused let me stress that it is most certainly a Type 40) we have been asked if we can find out what the Doctor was talking about when he said to Jo Grant that his TARDIS was a Mark 1, and not a "flashy Mark 2 job" like the Master's, in *Terror of the Autons*. "Flashy Mark 2 job" is in fact a quote from the Target novelisation and not what was said on television at all. The Doctor explains to Jo that his dematerialisation circuit (the component that allows TARDISes to take off and land in the manner they do) is a Mark 1 and that the Master's is a Mark 2 and therefore not compatible with his TARDIS. This implies that both TARDISes are Type 40s but the Master's is the 'upmarket' version.

Finally, it's back to the Guardians to take us out this month. Felicity Carter is intrigued to know that if they are so powerful why did they need the likes of the Doctor and Turlough to do their work for them? In the opening episode of *Mawdryn Undead* Turlough indeed asks the Black Guardian the same question, to which the Guardian replies that he cannot be seen to interfere. But seen by whom?

In Terror of the Autons *the Doctor (Jon Pertwee) explains to Jo Grant (Katy Manning) that his TARDIS is a Mark 1, and not a flashy Mark 2 job like the Master's.*

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